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Ce guide pédagogique, qui accompagne le programme "Language for life", fournit des ressources aux enseignants d'élèves handicapés intellectuellement du primaire et du secondaire. Le premier chapitre fait état des méthodologies et stratégies pédagogiques présentes dans les modules qui suivent. Chacun de ces modules correspond aux objectifs globaux du programme "Language for life" et reflète les principes fondamentaux du développement du langage. Les activités qui y sont proposées peuvent permettre aux élèves handicapés intellectuellement de développer leurs propres habiletés langagières. Elles favorisent l'intégration des "English language arts": savoir écouter, parler, lire et écrire.

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Curriculum Guide



**ELEMENTARY SCHOOL
SECONDARY SCHOOL**

ENGLISH LANGUAGE ARTS

**LANGUAGE FOR LIFE
(A GUIDE FOR THE CLASSROOM)**

Québec ☐☐

9370 426

Curriculum Guide

ELEMENTARY SCHOOL
SECONDARY SCHOOL

ENGLISH LANGUAGE ARTS
LANGUAGE FOR LIFE
(A GUIDE FOR THE CLASSROOM)



Direction de la formation générale des jeunes

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Jack Skeene	Ministère de l'Éducation
Beverly Steele	Cs Eastern Townships (Eastern Townships Regional School Board)

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INTRODUCTION

My classroom is flooded with sunlight: it is a crisp, shimmery September morning. As I hang my jacket over the chair behind my desk, my eyes light on the children's mural: slashes of colour by the youngest, Karen, desperately tugged towards an apex at one end, Shaun's sun--complete with grinning mouth, houses with smoking chimneys, two-legged dogs, and a variety of colourful human figures. "Today," I muse silently, "we must talk about where the leaves we are collecting should go . . . maybe falling from Shaun's grinning sun?"

I begin to choose particular toys and games the children like to play with from several crowded shelves. I distribute them among five small tables.

I am unpacking a brown grocery bag of different food items when the children begin to arrive. The corridor is alive with noise. I look up: five smiling faces, one noncommittal grimace (Shaun) and Alice, locking and unlocking her fingers anxiously.

"Hi . . . Miss . . .," Thomas begins and starts to chuckle.

"Hi, Thomas. You certainly seem happy today!"

Darkness washes over Thomas' eyes, cheeks and mouth. I have said the wrong thing. Alice's hands freeze before her, at eye level.

The other children have wandered to one or other of the tables. Some are sitting down.

"Thomas--do you see that big bag on my chair?" I begin, stooping slightly to his eye-level. Thomas refuses the eye contact, searches over my head for the teacher's desk. Putting one arm around Alice as I talk to Thomas, I move her gradually closer to me.

A crash from one of the tables. Puzzle pieces all over the floor. Squeals of nervous, energetic laughter.

"Children," I begin, swivelling around to face them, "Did you see that I was talking to Thomas? Thomas, can you hear me, with all this noise?"

There is a long, long silence. Finally, slowly, Thomas shakes his head.

"Thank you, Thomas. Children--Teddy, you too--please help Shaun and Karen pick up the puzzle." Some of the children begin. Before turning back to Thomas and Alice, I hear Shaun say:

"Hep . . . Hellppp . . . Help," in a commanding voice, to his peers.

"Now, Thomas, what was I saying? Oh, yes, the bag. Did you see the bag?" Thomas' eyes say "yes." "What do you suppose is in it?" No reaction. "Come and see!"

Cleaning up is progressing at a leisurely, rhythmic pace. Thomas, Alice and I walk over to my desk.

"Any ideas about this bag, Thomas?" I ask again.

Thomas reaches over to touch a corner of the cereal box sitting next to the bag. Alice and I wait.

"Thomas," I lift his chin up gently, although his eyes obstinately avoid mine, "I'm going over to help the other children pick up the puzzle. If you like, you see if you can find out what else is in that bag."

As Alice and I walk over to the table, I whisper close to her ear, "I think we should help the other children clean up the puzzle. Maybe they could clean it up a little faster if we helped."

As I bend down to help Shaun and the others, Alice sits beside me. She picks up a large puzzle piece and studies it with her eyes and with her hands. Five minutes and much talking later, the puzzle has been restored to the table top.

Thomas declares, from behind my desk, "Ughhh! Old toast!"

We have put toys and games away and are sitting or lying or crouching on the carpet. Many of the children are examining the litter of items which my brown shopping bag has produced. In front of us and around us are the following: an empty carton of ice cream, two red maraschino cherries in a glass jar, a toothbrush, a teddybear, a small pair of socks, overalls, a T-shirt, an empty milk carton and cereal box, together with the infamous slice of "old toast," brittle and burnt. This unlikely collection of household items will provide a

springboard for our first activity of the day, the reading of a story called "Maisie Middleton," by Nita Sowter.

Everyone wants to touch the toast. Alice is holding the teddy bear. There is lots of excited, happy anticipation.

"Okay, let's look at the things I brought today from home . . ."

"You have baby, Miss?" Max asks.

"No, I don't have a baby anymore, Max. Why?"

"This!" Max declares triumphantly, scooping up the overalls which had belonged to my daughter when she was four years old. "This is . . . smalll . . .," he breathes.

Some of the children nod their heads.

"Yes, you're right, Max. Those overalls would fit a little child who is smaller than all of you. A little child, but not a tiny baby."

"Not a babee," Teddy drawls.

"You're right, Teddy. Are there other things here for a little child?"

"Shirt," Karen declares.

"Yes."

"Toast!" Max giggles.

"Maybe . . . but anyone could eat a slice of toast, except a tiny baby. A tiny baby has no teeth to chew toast."

"Hmmp," says Alice, hugging the bear.

Chris points at Alice's bear.

"Yes, Chris. A bear might be a toy for a little child."

Max and Thomas are beginning to lose interest.

"What about the toast?"

"Uugh!" chime in several voices.

"None of you like this toast?"

Long pause.

"Uugh!" says Chris.

"This toast is old," says Max.

"Yup," agrees Thomas. "And something's wrong, too. I can't eat it."

"You're all very right. This toast is burnt toast. It's been toasted too long." I produce the story book and all eyes turn to the cover. "Do you know, Tom and Shaun and Max and Alice and Sarah, Karen, Teddy, Chris, do you know that this burnt toast is part of what happens to Maisie Middleton one morning, in our story?"

The faces are expectant. Having read the title and the author's name, and turning the pages forward slowly, I begin to read.

We stop and start as we read through the story. At times I pause deliberately, waiting for the children to predict a word. We take a luxurious trip through Maisie Middleton's world.

Afterward, we discuss what happened in the story and discover who burned the toast (Maisie's sleepy father!). As the story deals with getting up in the morning, we share --through many different types of responses, through words and nods and flashes of wordless recognition--all the ways in which we are like Maisie, and some of the ways in which we are different: some can't work a toaster themselves; "I don't sleep with a teddybear anymore;" none of us would be allowed to eat ice cream with cherries on top for breakfast!

The book "Maisie Middleton" is on the carpet, in the centre of our loosely configured circle. Each child has chosen an item from my shopping bag and, having mediated an argument over who got the toast (shared by Thomas and Max), we are studying the pictures and print on each page, looking for the items each child has selected. When we find them, we show each other, and check to see if the item is printed in a sentence on the page or if we have to

"read the pictures" instead, until all the items have been found on the pages of the story. Only the empty carton of ice cream, which Shaun is holding, has yet to be placed into the story text and pictures.

"What's the matter, Shaun?" I ask.

"Yeah . . . What's 'sa matter?" Karen asks.

"I'm . . . at the end of this. I'm at the end."

I pause a moment. "I know you are," I reply, reflecting Shaun's concern sympathetically. "What did Maisie decide at the end of the story?"

"Eat the ice cream," Shaun shrugs.

"That's right! You got the best part, Shaun, even if it did turn out to be at the end of the story!"

We are all very busy exploring Maisie's story. I have suggested three different activities to the children: they may draw something that they do in the morning at home, they may use the magazines collected in a corner of the classroom to create a collage of all the foods they like to eat, or they may set one of the classroom tables for breakfast and then invite Alice's bear to come to eat.

I circulate around the room, helping the children and talking to them about their drawings, collages, table setting and breakfast menu. Later, I will write, underneath the children's art work, anything that they would like to say about their collages and drawings.

After we have mounted collages and drawings, as well as shared breakfast with Alice's bear, all the children will be encouraged to contribute to a class story. Written on experience chart paper, the story might be about Teddy and Alice, and how they prepared their lovely meal for Alice's bear . . .

ABOUT OUR CLASSROOM

The story which you have just read depicts a class of moderately intellectually handicapped students on one morning of their school lives. The students described here are of different mental and chronological ages and--like all children--have come to school with a quite varied range of interests, abilities, and experiences. Despite these differences, all of these students are contributing to the learning that is taking place--learning about language, about the language of stories and, most importantly, learning those life skills that we all must develop in order to interact with others in our world.

The classroom described is a warm, secure and trusting place. There are toys, games and student work displayed on the walls. Tables are used to facilitate pair, group, or whole class interactions. The structure of the different activities accommodates both the collective and individual needs of the students. There is a constant flow of communication among students and teacher--verbal, non-verbal, and in the language of gesture.

The context for many of the activities described is provided by the story "Maisie Middleton." There is a balance among activities--listening to the story, re-reading the pictures and print to discover where familiar items occur, talking about and sharing the students' experiences, and responding to certain features of the story. Through these activities, students become active participants in learning. All efforts are acknowledged; the accent is on helping each student, in ways which accommodate the very real differences among individual students, to contribute to the shared language experiences of the class.

ABOUT THIS GUIDE

This guide, designed to accompany the *Language For Life* program, provides additional resources to teachers of moderately intellectually handicapped students. The guide, as does the program itself, addresses the needs of moderately intellectually handicapped students at the kindergarten, elementary and secondary levels. Despite this general aim, the guide should not be considered a course of study; modules and supporting chapters should be viewed by teachers as examples which translate the fundamental principles and objectives of the *Language For Life* program into practice. Although every attempt has been made to address students of differing mental and chronological ages, teachers are encouraged to adapt all materials and suggestions included in this guide to the needs, interests and abilities of their particular students.

The first chapter of the guide (teaching and learning) is a compilation of the methodologies and teaching strategies presented in the modules that follow. As such, this chapter serves as a resource for teachers who are developing modules based on the objectives of the *Language For Life* program in individual classrooms.

Each of the modules that follow the "Teaching and Learning" section of this guide addresses the global objectives of the *Language For Life* program. The content and activities of each module have been selected for either elementary or secondary students; however, given the range of abilities in any one classroom at any given time, the distinction between elementary and secondary content and activities may prove artificial. Teachers are therefore encouraged to select those modules that appear most appropriate for their own students. The modules are not arranged chronologically; teachers should recognize the interrelationship among the modules that appear in this guide.

The *Language For Life* program views learning as a developmental process, one which occurs over a period of time, and which flourishes in a literate environment. Each of the modules included in this guide reflects this fundamental principle of language learning. Modules have been designed, therefore, to initiate and enrich this developmental process by providing students with several different opportunities to explore and enhance their existing language abilities. The activities included in each of the six modules integrate the language arts--listening, speaking, reading and writing-- and provide opportunities for students to participate in meaningful language interactions across the curriculum. By incorporating activities drawn from the other programs in the General Development series, the modules promote the establishment of a firm foundation for continued language development across the curriculum and throughout students' school experiences.

LANGUAGE FOR LIFE

TEACHING AND LEARNING

LANGUAGE FOR LIFE

TEACHING AND LEARNING

INTRODUCTION

Moderately intellectually handicapped students share in common with all children a desire to communicate and to share their feelings, ideas and experiences with others. In order to encourage such positive interactions, moderately intellectually handicapped students must be both expected and encouraged to communicate, whether verbally, non-verbally or by gestures, in environments that are secure, support risk-taking and warmly acknowledge all of their efforts. Over time, this will promote an understanding among moderately intellectually handicapped students that they are active participants in all aspects of their own learning.

Central to this understanding of language¹ as a medium for communication is the notion of context: the language arts (listening, speaking, reading and writing) must occur in meaningful contexts, for some purpose, in some situation, for some intended audience². Contexts are "meaningful" when they have meaning to students. Teachers create meaningful contexts by accommodating individual students, their present development, their needs and interests, and the experiences and personal background that they bring to the learning situation. By designing meaningful contexts, teachers are better able to reinforce the relationship between language and their students' experiences, as well as to individualize the learning which takes place in the classroom. When language learning is related to a purpose and is intended for a particular audience, students may develop a greater awareness of all aspects of the communication process. Students may then be encouraged to reinvest their growing knowledge about language in increasingly challenging and varied contexts.

¹ Language, throughout the guide, will be defined as any means by which students transmit and receive ideas and feelings. The means may be verbal, pictorial, non-verbal, gestural, visual, etc.

² Québec, ministère de l'Éducation, *Language For Life*, Code 16-1515-02A General Development program. (Québec: ministère de l'Éducation, 1987), p. 7.

The *Language For Life* program emphasizes the crucial role that language plays in the growth and development of the student, both as an individual and as a member of society. The ability to communicate effectively is often a prerequisite to the successful acquisition of knowledge in other disciplines. What a student experiences and learns in language arts is applicable to other disciplines in that the student uses language to internalize new concepts and ideas. Therefore, it is necessary to lay a firm foundation for continued language development across the curriculum and throughout students' school experience.³

The modules included in this guide translate this principle into classroom practice by suggesting integrated activities from across the curriculum. Through these activities teachers develop and reinforce students' language-thinking strategies, and help them to transfer successful learning strategies to different content areas and contexts. In this way, students may be helped to see the importance of language across the changing curriculum, and its relevance to their development as learners.

Language, whether it be in the form of oral, written or visual discourse, is all around us, and is the means through which we interact with others, assimilate social values, learn appropriate social behaviour, create, exchange and evaluate knowledge. By encouraging moderately intellectually handicapped students to discover the importance of language in their own lives, and the role language plays in understanding the society in which they live, teachers are better able to respond to their students' growing need to become more independent, more self-reliant, and to participate in a variety of social interactions with their peers and with others. Developing the ability to communicate, through language, provides the basis for achieving these goals.

³ Ibid, p.4

LEARNING IN CONTEXT

Teachers create meaningful contexts in which learning about language, and using language to learn, will be encouraged. A context is much more than a learning situation: a context provides the structure within which communication takes place, and establishes the relations among the elements of any communication situation. Therefore, when developing meaningful contexts for language arts activities, teachers should consider the individual needs, development, experiences and interests of their students. Contexts should be relevant, as realistic as possible, and appropriate to the chronological and mental ages of the students for whom they are intended. This will facilitate an interactive approach to learning. As students grow and develop as language learners, contexts for learning should become increasingly challenging and varied.

Moderately intellectually handicapped students, like all children, arrive at school with varying abilities, expectations and experiences. By providing a context for language learning, teachers are better able to individualize the learning process and therefore to respond appropriately to these individual differences. For example, in the module *It Was Cold at the Zoo*, the context is created by the module's content (a story entitled, *It Was Cold at the Zoo*), and the accompanying activities. Students are invited to listen to and talk about the story. In both activities, the accent is on student participation. As students respond to the story and become involved in the related activities, they are provided with varied opportunities to explore the meaning of the story in relation to themselves and to their world. Content and activities are interrelated to promote an extension of the students' understanding of the story: students are encouraged to relate the zoo keeper's experiences to their own, to make predictions about the language of the story, and to transfer the knowledge they have acquired through these interactions to other language-centred, "meaning-making" activities.

Language use is meaningful when it is functional to the user, and personally-based.⁴ By presenting the story, *It Was Cold at the Zoo*, within a meaningful context, teachers support students' explorations of the many forms language may take, explorations which each student may then reinvest in future encounters with spoken and written language. A balance among the language arts (listening, speaking, reading and writing) in this module also contributes to the creation of a meaningful context, by allowing students to experience language as a whole. Students may then contribute to their own growth and development as language users by discovering their particular strengths--whether as speakers, listeners, readers or writers--and applying these strengths to other meaning-making activities involving language. In so doing, they

⁴ Ibid, p.4

become better able to discover and refine their own strategies for unlocking the potential of words (e.g., when they are writing). Moderately intellectually handicapped students, like all children, are better equipped to venture into writing, reading, speaking and listening when the context in which such activities take place supports their own purposes and intentions.

Moderately intellectually handicapped students require frequent opportunities to engage in language experiences, for the purposes of enrichment, as well as to develop individual strategies for making sense of spoken and written language. In order for them to grow as language users, students may require reinforcement, repetition and the opportunity to experiment with a variety of language-thinking strategies. When such teaching strategies are employed, they should occur within meaningful contexts, thereby ensuring that language learning highlights and reinforces the relationship between function and meaning. When the discrete, functional aspects of language are taught in isolation, students are left the difficult task of recreating for themselves the context in which these functions may apply. The resulting frustration that students experience in such situations discourages active participation in language learning. The learning process the student initiates when coming to terms with ideas and experiences embedded in language, as well as the language-thinking strategies the student employs, become fragmented when the focus of language-learning rests solely on the functional aspects of language use. The functions of language have greater relevance when they are viewed by students as intrinsically related to the communication process, to the sharing of ideas, experiences and knowledge.

The creation of a meaningful context emphasizes, therefore, both the functional and meaning-making aspects of language use, and it encourages students to communicate for some purpose, in relevant situations, to some intended audience.

Providing a context for language learning also allows teachers to integrate content from across the curriculum. Most of the knowledge and skills contained in the other programs in the General Development series can be taught in relation to the goals and objectives of the *Language for Life* program. In so doing, students may be encouraged to understand the importance of language in their world, and to view their language and development as a positive step towards active participation in society. For students to successfully assimilate important life skills they must be given the opportunity to explore the connections among language, social values and life skills. Two modules, which introduce one approach to integrating key language experiences with content from across the curriculum, are included in this guide in order to provide teachers with resources that respond to this important, long-term goal.

A MEANINGFUL CONTEXT:

- provides opportunities for listening, speaking, reading and writing that occur for some purpose, in some situation, for some intended audience;
- integrates all the language arts;
- is child-centred, and therefore accommodates individual needs, interests, experiences and developmental ages;
- focuses on the interrelationship between the functional and meaning-making aspects of language use;
- provides key language experiences which integrate content from across the curriculum;
- promotes an interactive approach to all aspects of language learning;
- encourages risk-taking and commitment as necessary prerequisites to positive interactions involving language.

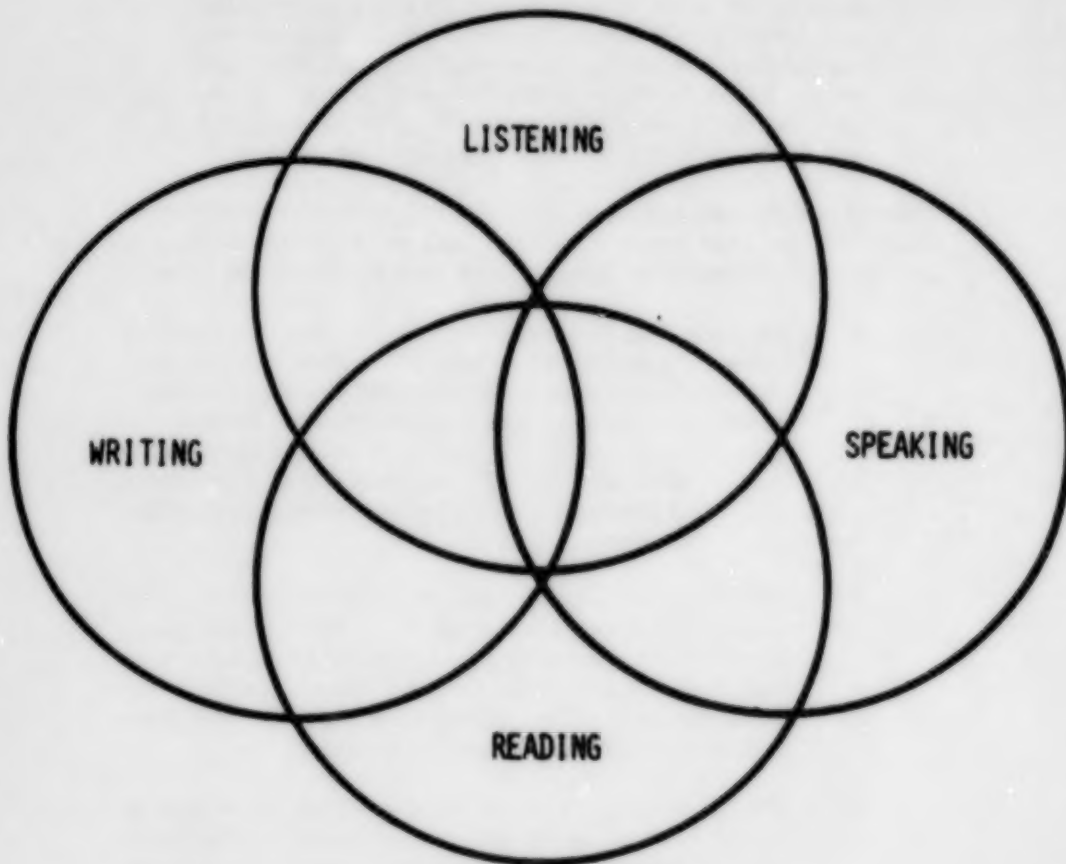
LANGUAGE ARTS IN THE CLASSROOM

The *Language for Life* program is based on a WHOLE LANGUAGE, STUDENT-CENTRED, INTEGRATED approach to the language arts. This approach respects the needs, interests and abilities of all students by supporting the natural processes through which language develops and grows.

The language arts--listening, speaking, reading and writing--must occur in meaningful contexts, contexts within which students are encouraged to draw upon their previous knowledge and experiences. In this way, language use is both functional and purposeful for students--i.e., it serves as the means through which they interact with others and shapes an understanding of the world. The language arts are mutually supportive systems through which human beings shape their thoughts, ideas and feelings. Therefore, growth in any one area of the language arts reinforces and promotes growth in the other areas.

Each of the four following subsections focuses on one of the language arts. The first section, entitled "Listening," includes suggestions for encouraging a positive environment for the development of listening abilities, as well as a list of "Theoretical Assumptions" and "Instructional Implications" regarding the roles of students and teachers in listening contexts. This list is presented in point form for ease of reference. This same format is followed for the remaining subsections: *Speaking*, *Reading*, and *Writing*.

The organization of each of these subsections notwithstanding, the language arts are to be seen not as separate, but rather as integrated (i.e., as represented in the diagram which follows).



The above diagram illustrates the interrelationship that exists among listening, speaking, reading and writing. As indicated by the diagram, there are close and important ties among the language arts. As well, listening, speaking, reading and writing have unique characteristics that should not be overlooked.

LISTENING: ISSUES AND CONCERNS

Chairs and desks scraped against the floor and footsteps were heard moving about. The boys and girls of a grade five class were getting ready to listen to Bernard's story of his pet hamster that escaped from its box. Everyone moved hihe/her chair closer, making it easier to hear Bernard and to see the expressions on his face as he told his story. Within a very few moments all were clustered about him, eager to know his tale.

Listening is encouraged in a natural and relaxed atmosphere in which students can listen to and interact with one another, as well as with the teacher. In order to create an atmosphere in which active participatory listening occurs:

- The teacher acts as a model by listening without interrupting, by encouraging the students to listen and respond to one another, and by showing a genuine interest in what they say. The teacher should encourage the student to pursue hihe/her interests.
e.g.: If a student shows excitement about a hamster, the teacher may encourage the student to pursue this interest by providing him/her with related materials (e.g., a film; some books).
- The teacher encourages flexible seating arrangements to suit the listening situation and to create a relaxed atmosphere. Sometimes it is the teacher who determines where and how the students should sit; at other times the students themselves may decide the nature of the grouping. The key is for the listeners to be able to make eye contact with the speaker.
- The teacher is not always the one to do the talking. Frequently the role of the speaker is assumed by a student, and the teacher becomes a listener along with the other students in the group. In this way, students gain experience as both speakers and listeners.
- The teacher encourages students to be active listeners in all listening/speaking situations. Students should be encouraged to respond and become involved by laughing, clapping, nodding, or expressing themselves verbally. However, it is important also for the teacher to realize and accept that some students may choose to remain silent while actively listening.

**HOW DOES ONE KNOW THAT A SUCCESSFUL LISTENING
ATMOSPHERE HAS BEEN CREATED?**

The following questions are intended to guide the teacher toward the creation of a "listening classroom." A "yes" response indicates a classroom in which active listening and participating are encouraged.

1. Do I change the seating arrangement to suit the listening situation?
2. Do I allow students to arrange their own seating?
3. Do I follow up students' interests with pictures, stories, films, etc.?
4. Do I give students time to talk about their interests?
5. Do I call on students to lead discussions?
6. Do I encourage students to respond in a variety of ways?
7. Do I model constructive listening behaviour?
8. Do I encourage students through positive comments?
9. Do I encourage students to
 - a) listen to one another?
 - b) respond to one another?
10. Do the students and I enjoy listening to one another?

A. LISTENING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
1. Active and critical listening is a developmental process which occurs over time. 2. Listening is an interactive language process; the listener must be an active participant.	1. Students need to help one another to exchange information about intentions, needs, problems and feelings. Teachers provide daily opportunities for students to be active and critical listeners, e.g.: • to realize and build on what is already known; • to probe for meaning; • to take initiative in presenting ideas; • to identify problems; • to problem-solve; • to make comparisons; • to make connections. Teachers create learning environments that encourage students to listen to peers for specific purposes, and to voice thoughts, feelings and ideas. 2. Students need to engage actively in a variety of verbal interactions with peers, with the teacher, and with other adults. Teachers provide experiences that invite interactions among children, experiences that invite students, e.g.: • to talk about their own work; • to develop a play; • to brainstorm ideas for . . . ; • to discuss ideas for holiday decorating, etc.; • to predict outcomes of stories; • to interview.

A. LISTENING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
3. Active listening behaviours may be demonstrated in a variety of ways.	3. Students may demonstrate listening behaviour in a physical way by responding through, e.g.: • body stance; • applause; • hand clapping. Students may demonstrate listening behaviour by responding orally through, e.g.: • questioning; • commenting; • chuckling and laughing; • humming a tune at an appropriate time; • joining in refrains; • exclaiming. Students may choose to reflect silently while actively listening. Teachers recognize and accept the variety of ways in which students respond. Teachers encourage students to respond in whatever way is appropriate to the situation (using body language, articulating orally, reflecting silently).
4. Listening experiences are more meaningful when the listener has and makes opportunities for response during the communication.	4. Students need to participate in situations which encourage interactions such as: • conversation; • discussion. Teachers recognize that to use language effectively students need to be allowed, e.g.:

A. LISTENING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
5. In order to encourage active listening and responding, the listening experiences must be interesting and meaningful to the listener. 6. Constructive listening behaviours are learned in an environment where listening and responding are valued.	• to interject; • to open and close conversations; • to request; • to deny; • to approve; • to disapprove; • to clarify; • to question; • to expand. 5. Students need to participate in a variety of listening experiences that provide opportunities, e.g.: • to react to issues that concern them; • to explore topics that interest them; • to experience and then react to stories and poems that are relevant to them. Teachers provide opportunities for a variety of listening activities which, e.g.: • stimulate imagination and inspire creativity (stories, poems, plays); • require critical listening (following directions, discussions); • provide for enjoyment (humorous anecdotes); • allow for the exploration and sharing of special interests. 6. Students need to experience situations in which they listen and are listened to by peers, teachers, and others. Teachers create environments where students are encouraged to listen to one another. Teachers call attention to constructive listening behaviours exhibited by students.

A. LISTENING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
7. Listening to build meaning draws on prior learning and experience.	Teachers model constructive listening behaviours by being attentive and interested, signalling acceptance and encouraging the process of inquiry. 7. Students need listening situations that allow them to build upon what they already know. Students need time, e.g.: • to listen to and reflect on what is being said; • to express and to share what they understand; • to discard or adjust information as they relate it to what they already know. Students need to share responses to a listening experience in order to broaden and confirm understanding, e.g.: • by questioning; • by probing; • by clarifying. Teachers recognize that students bring to listening situations a wide variety of knowledge and experiences, and they encourage students to use and build on this information. Teachers provide opportunities for sharing knowledge in a variety of ways, opportunities that allow students, e.g.: • to discuss in groups; • to ask questions; • to spontaneously exchange ideas; • to report orally; • to argue; • to debate informally; • to explore through talk.

A. LISTENING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
8. Listening is a cognitive process and a means of exploration and discovery.	8. Students need to focus on listening as a discovery process and to be aware of opportunities that allow them to realize their intentions. Opportunities may occur through, e.g.: • peer interactions; • adult/student interactions; • interactions with print and audio/visual media. Students need to have opportunities to discover ideas through listening/speaking interactions, to try out ideas, to incorporate them with what they already know and to reject those that are inappropriate. Students need to discover some change in themselves based on listening experiences. Teachers provide opportunities for interaction so that students can think about, reflect on, and internalize what they have listened to. Teachers understand that learning occurs through a variety of listening interactions, e.g.: • between teacher and students; • between students and other adults; • between peers; • through media (TV, radio, tapes, records); • during play. Teachers allow students to set up their own listening situations, and encourage students to take responsibility for these situations.

SPEAKING: ISSUES AND CONCERNS

Speaking, an essential form of communication, is encouraged in a natural, relaxed atmosphere with many and varied opportunities for interactions.

The teacher's role in setting up opportunities for meaningful speaking situations is critical to successful learning. The following are some important points to assist the teacher in fulfilling this role:

- Realize that, with guidance and experience, most students are capable of carrying on discussions, dialogues, etc., in an organized manner;
- Ensure that all students are included in discussions. Extra encouragement may initially be required for shy or reluctant speakers;
- Shift the teacher's role away from being the main classroom speaker;
- Encourage students to respond to one another, to value their peers' ideas and feelings and to react to their messages;
- Listen to what students have to say. A genuine interest in what is being said encourages the students to participate orally;
- Follow up ideas that students have generated in their group discussions. Assemble the entire class for sharing so that students realize that what they do in group discussions is important;
- Treat speaking *not* as an isolated activity, but rather as an integral part of the overall program, linked closely with reading, writing and listening activities;
- Set up the classroom in such a way that students' mobility for various purposes is facilitated.

B. SPEAKING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
1. Speaking is a developmental process which occurs over time.	1. Students need much time and many varied opportunities to develop effective oral communication. Teachers provide time for • show and tell; • sharing experiences; • pursuing ideas; • thinking about and answering questions; • asking questions. Teachers provide varied, purposeful opportunities for speaking, opportunities such as: • presentations; • debates; • discussions. Teachers provide good models from which students learn, e.g.: models such as those presented • by the teacher; • by peers; • on audiotapes; • on videotapes or television programs; • on radio programs; • by other adults.
2. Confidence and oral fluency develop best in an environment which encourages oral participation, and where errors are viewed as positive signs of efforts to make meaning.	2. Students need to feel free to explore ideas and hypothesize without feeling threatened by the fear of error when they talk.

B. SPEAKING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
	Teachers create a relaxed atmosphere by encouraging students and recognizing their contributions. They help each student feel he/she has something of value to offer to the group by responding in a positive manner to <u>what</u> the student is trying to say without criticizing or correcting <u>how</u> it is said, e.g.: by saying, • Yes, that's an interesting point. Can you tell us more about it?
3. Expressing an individual and personal point of view is essential to effective human communication.	3. Students need the opportunity to express and share ideas with peers, teachers, and others.
	Teachers provide opportunities to talk <u>with</u> students and create situations in which students talk to one other, and to other adults.
4. Speaking occurs best in meaningful contexts for some purpose, in some situation, and for some audience.	4. Students need to clearly understand the purpose for speaking, the situation in which they are speaking, and the audience to whom they are speaking so that they may contribute in a meaningful way.
	Teachers foster speaking situations which respond to the needs of the students. They ensure that students are aware of their own need to express themselves and of the need of others to do the same, e.g., the need: • to ask questions; • to interact through discussion; • to share an exciting or moving experience; • to show expertise in a particular area; • to react, respond, and interject during discussions; • to develop a sensitivity to audience.

B. SPEAKING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
5. Speaking is essentially a way of using language; natural language use is purposeful and takes place in a meaningful setting. 6. Speaking flourishes in a rich, literate environment. 7. Speaking is a cognitive activity and a process of discovery.	Teachers provide opportunities for students to speak effectively in meaningful contexts by ensuring that students have a clear sense of the situation, the purpose and the audience. 5. Students need to experience a wide range of activities that provide them with opportunities to use language that is meaningful to them. Teachers provide opportunities for varied and purposeful speaking situations: • formal, such as a rehearsed situation: giving a report, participating in a choral reading, etc.; • informal, such as a spontaneous situation: brainstorming, discussing, etc.; • varied audiences: peers, teacher, younger children, principal, other adults, groups, individuals. 6. Students need to be immersed in a classroom environment in which communication is encouraged and valued. Teachers provide opportunities, such as responding to a book read aloud or to a piece of writing, for students to hear and respond to peers, teacher, and others. They ensure that oral and written communication (speaking, listening, reading and writing) play important roles in their classrooms. 7. Students need opportunities to experience thought-provoking speaking activities.

B. SPEAKING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
8. Speaking is an enjoyable form of human communication.	Teachers facilitate speaking activities which involve thinking and discovering, activities such as: • exploratory talk; • brainstorming; • arguing; • problem identification; • problem solving; • debating. 8. Students need to enjoy opportunities for talk as a means of appreciating English as a living and dynamic language. Teachers encourage a positive attitude toward speaking by: • their own example; • positive response to students' talk; • setting up speaking/learning situations which the students enjoy; • encouraging students to select their own speaking activities.

READING: ISSUES AND CONCERNS

Jason, a grade 4 student, was reading an animal story to a group of four other students. His story was new to the other students. The teacher had an opportunity to listen to the reading and the discussion that followed. At one moment, Jason was "stuck on a word." Because these students were encouraged to use predicting strategies, and because the other students insisted that he read on, Jason skipped over the word and read on. Both he and the other listeners were able to discover the word from context as he continued with the story.

Reading is encouraged in an environment that views self-regulation as important to becoming a mature reader.

How do teachers respond to children reading?

The teacher's role in responding to children reading is critical:

- Recognize and value children's attempts to make meaning from print;
- Guide children to predict from meaning;
- Intervene by asking questions related to meaning only when word choices distort meaning;
- Do not intervene, or correct if meaning is not distorted;
- Encourage the use of varying strategies to determine meaning by teaching children alternative methods of predicting meaning;
- Help children who rely on only one method for figuring out difficult words to combine this method with other strategies;
- Provide students with a wide variety of reading material so that they may become familiar with language in many different contexts;
- Design strategy lessons, when necessary, that help readers to focus on constructing meaning;
- Provide students with a real purpose for reading (oral and silent) where readers and listeners are required to interact with the text and relate to what is being read.

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C. READING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
3. Reading is an interactive process in which the reader interacts with the author's messages.	Teachers provide students with opportunities to read and to respond in a variety of ways, and to share their reading experiences. 3. Students need to draw on what they already know as they explore, respond, and make meaning of print. Teachers encourage students to explore ideas and concepts expressed in print by hypothesizing and testing out their ideas with their peers and with others. Teachers provide students with opportunities to predict, brainstorm, and discuss, e.g.: • The teacher could ask - "Here is the title of the book. What do you think it is about?" Teachers provide opportunities for students to react to characters, events, and situations in poems and stories they have read. Teachers encourage students to relate personal experiences to the ideas expressed in print.
4. Reading is a search for meaning which comprises various strategies: prediction, confirmation, correction.	4. Students need to take risks and make predictions as strategies in making meaning. Students need to have experience with a wide variety of texts, and need to use various strategies to make sense of print, e.g.: • prediction strategies to get to the underlying structure and to anticipate what they are likely to find in print;

C. READING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
5. Miscues in reading are not random errors; miscues are systematic and can reveal the reading strategies the student uses. Only those miscues which distort meaning require attention.	• confirmation strategies to check on the validity of their predictions; • correction strategies to use when their predictions do not work out and they need to reprocess the graphophonic, syntactic and semantic cues to get to meaning. Teachers ensure that students have continued experience with print and with language that allows students to develop their own systems for using these strategies as they make sense of texts. 5. Students need to feel free to experiment, guess, make errors as they try to make sense of print. Teachers create a learning environment that ensures that students are free to experiment, guess, and make errors (miscues) as they make sense of print. Miscues (errors) are viewed as signs of making meaning and reveal the reading strategies the student uses. Teachers examine miscues to discover how the student tries to make sense of what he/she is reading. Teachers provide opportunities for students to discuss and compare their responses to print in order to revise and/or confirm their understanding (self-regulation). Teachers encourage students to ask themselves questions during their reading.

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WRITING: ISSUES AND CONCERNS

The teacher plays a vital role in writing activities, not as an inspector or judge but rather as a sincerely interested consultant and a model of someone who writes, enjoys writing and shares hihe/her writing.

Response

Teacher response to students' writing is one of the most crucial factors in encouraging the writer. It is essential that positive comments based on the **content** of the writing be the focus of the teacher's attention. Each and every mechanical (punctuation, spelling) error need not, and in fact **should not**, be marked. Recurring errors of this type should be discussed with individual students during a conference, or taught **as needed** to a group of students in a formal lesson. It is evident that students whose work is returned to them with errors severely marked, write less on the next occasion and take no risks.

If the writing tasks have a purpose, are directed to some audience and are meaningful to the writers, the writer will be looking for a response. However, this response need not come only from the teacher; students should be encouraged to seek feedback from their peers, and to give feedback to their peers. In order for the feedback to be significant, students should discuss and arrive at the means of giving feedback, and at the criteria for examining writing. This type of discussion allows children to be constructive critics not only of others, but also of themselves. Time should also be allowed for students to share their writing with the whole class.

The teacher need not feel that he/she has to read and respond to every piece of student writing. For purposes of evaluation, a useful practice is to allow each student to select what he/she would like the teacher to read. This helps the students to discriminate and select from among those pieces of writing that they have polished.

Writing With the Students

The teacher is an important model to the students. Just as it is highly recommended that the teacher read **with** the students during USSR, it is equally important that the students see the teacher write. The students should see the teacher actively engaged in various stages of the writing process such as listing topics, choosing a topic, writing a first draft, seeking feedback, revising, proofreading, sharing, etc. Daily journal writing provides an opportunity for the teacher to write with the students and to share hihe/her writing. Such modelling highlights the importance and value of writing.

Conference

A conference is a highly personal contact time a teacher shares with each student individually. Students may sign up when they are ready to meet with the teacher for an uninterrupted time (of approx. 2-5 min.). Alternatively students may be assigned their conference time on a rotating basis (i.e., about once every 1 or 2 weeks, as needed, and as possible). Students understand that a conference is never interrupted except for emergencies, and that the other students are expected to work quietly on their own (or with a partner) on assigned work. During a writing conference the teacher and student may discuss, for example, a draft of a polished piece of writing, a comparison of several pieces of writing, the selection of a topic, the focusing of a topic.

Peer conferences are variations on teacher conferences in that a student may hold a conference with a peer in order to gain assistance, advice, or simply an outside opinion regarding the work. Generally, the author reads the work to the peer to see whether the message is clear.

Small group conferences are another variation in which the teacher or a group leader meets with three or four students, and group advice and assistance are offered as each student shares his/her work orally. As with peer conferences, the focus is on clarity of meaning and intentions of the author, rather than on proofreading of the written work, a step which follows *only* when the writer is satisfied that the message is clear and interesting to the audience.

How does one know if a writing class is successful?

The following questions may help teachers to evaluate their teaching of writing. A "yes" response to all the questions reflects a classroom in which the teacher encourages writing to its fullest.

- Do the students write every day?
- Does the teacher write with the students?
- Do the students write for a variety of purposes and functions?
- Do the students write for varied audiences?
- Is all writing meaningful to the students?

- Is peer reaction to writing given?
- Is oral sharing of work practised?
- Does the teacher encourage the students through positive comments?
- Does the teacher encourage the students through positive comments?
- Does the teacher focus on the **message** when reacting to the writing?
- Are individual students encouraged and helped through conferencing?
- Are strategy lessons taught as needed to groups of students?
- Are students encouraged to rework some writing and to abandon some writing?
- Does the classroom contain many and varied examples of writing?
- Do the students and the teacher enjoy writing?

CREATING A CLASSROOM LEARNING ENVIRONMENT

All materials in the classroom learning environment should be organized and presented in ways that accommodate the needs, interests and development of particular students. Teachers should consider organizational schemes which are practical and which encourage students to become active participants in all phases of their own learning. In this regard, a classroom learning environment should encourage both interaction among students for various purposes, and the development of socially appropriate behaviours.

When creating positive learning environments, teachers should consider the following factors:

- the physical layout of the classroom
- the organization and presentation of materials within the classroom

The Physical Layout of the Classroom

Physical environments which respond to the differences among, and particular abilities of, students encourage a positive and individualized approach to learning. All students, whether in kindergarten, elementary or secondary classrooms, should experience their environment as one offering stability and support. Classrooms for moderately intellectually handicapped students should invite individual, pair, small-group and whole-class interactions with a variety of materials, for various purposes.

Areas should be provided within the classroom that respond to a range of needs and interests. Furniture, such as desks, tables and chairs, should be organized in order to facilitate both individual, relatively quiet reflection and activities, as well as those activities involving pairs, groups or the whole class. Grouping encourages oral exchanges and the sharing of ideas for a variety of purposes. These opportunities help all students to discover strategies for initiating and maintaining social interactions with their peers. Students who are reticent to speak may also benefit from hearing the constant flow of language which typically characterizes such interactions. The importance of talk and of acquiring appropriate listening strategies assumes greater relevance when students are given the opportunity to participate in pair or small-group interactions.

The arrangement of space and of furniture within the classroom should also accommodate activities which involve the whole class. Given the developmental level and needs of particular students, a whole-class grouping may more frequently be employed than either pair or small-group

arrangements. The types of groupings which best meet the needs and interests of individual students at particular developmental levels will vary. Although teaching to the whole class allows the teacher to maintain a structure for learning, opportunities should also be provided for students to work cooperatively: for many students, growth in their ability to share with their peers in various types of activities may be the first step towards more independence. Whole-class activities also allow teachers to actively provide the kinds of support students may require as they grow and develop as learners. Teachers may serve as role models in demonstrating the importance of listening to others, of expressing ideas verbally or through gestures, and the positive attributes of shared learning experiences. When the students are active participants in learning involving the whole class, they more readily develop self-confidence and a positive self-image. Learning to share, to solve problems and to work cooperatively towards common goals are important life skills that students should be encouraged to develop in whole-class settings. A balance between individual and whole-class interactions thus helps students to grow and develop both as learners and as active members of their society.

Opportunities for cooperative learning may also be encouraged in individual classrooms through the creation of different activity areas. In classrooms where students are not ready to begin exploring the possibilities of small group interactions, these activity areas should be organized in ways that allow the class sufficient space to participate collectively. Appropriate activity areas can only be created by examining the development, ages, needs and interests of particular student groups. Some specific suggestions for kindergarten, elementary and secondary activity areas may be found on page 47 of this guide.

A possible layouts for kindergarten, elementary and secondary classrooms is suggested on page 47. In this classroom layout, space for both individual and group interactions has been provided.

D. WRITING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
1. Writing is a developmental process which occurs over time. 2. Writers' attempts to write are experimental, and not all attempts are developed into finished products.	1. Students need time to write and to internalize the process by actively engaging in the writing process. 2. Students need to be given the opportunity to try out and discover ideas through writing. They need to experience meaningful contexts wherein exploratory talk and writing can take place naturally, and where teacher and peer response to writing attempts are easily available. Rethinking, rewriting, and even abandoning some work is good practice. Students need to have a purpose for editing and polishing their writing. They should see a purpose for editing and feel a need to polish their writing in order to communicate their ideas and feelings to a particular audience. Teachers provide opportunities for students to discuss their work with peers. Teachers respond to students' writing in a positive manner by discussing the work and helping each student discriminate and select which writing should be reworked and polished. Teachers provide students with varied opportunities and reasons for publishing their writing, e.g.: • class newspaper; • class report on an activity; • end of the year class report; • big books; • anthologies; • bound books for a student library.

D. WRITING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
3. Writing occurs best and flourishes in an environment that encourages risk-taking. In this environment, the writer feels free to explore and hypothesize because errors are viewed as positive signs of efforts to make meaning.	3. Students need to create and discover order and cohesive language rules by writing in varied, natural and meaningful contexts. Students need to discover their own individual writing voice in a supportive environment. Teachers provide the kind of environment that encourages risk-taking. Any effort the student makes is treated positively by the teacher; encouragement and suggestions for improvement are offered through conferences, written comments or questions, or informal conversations. Teachers design strategy lessons to help a writer address errors that have occurred consistently and are creating obstacles to his/her development as a writer. Errors must be seen as a natural sign of growth in the process of making meaning. Encouragement is given to students by the teacher and their peers, in a classroom where books and writing samples are evident everywhere.
4. Writing is a cognitive activity and a process of discovery.	4. Students need to focus on writing as a discovery process and to be aware of the variety of problem-solving strategies they can use to realize their intentions. Some of these strategies may include: • exploring what to write about; • rehearsing by obtaining peer or teacher reactions and suggestions; • revising and reorganizing; • making decisions about which writing to rework and which to abandon;

D. WRITING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
5. Writing is a process of making meaning and should be viewed in this light. 6. Writing occurs best in meaningful contexts for some purpose, in some situation and for some audience.	• distancing by leaving the writing and coming back to it later in order to get a fresh perspective. Teachers provide opportunities and time for the students to use problem-solving strategies as needed. The classroom is viewed as a laboratory in which discovery, change, and growth occur. Teachers model the writing process. 5. Students need to know the reasons for writing in order for meaning to be achieved. Meaning is clearer when students have a purpose for writing a letter, keeping a journal, writing an invitation, etc. Teachers respond to the students' writing by focusing on the <u>message</u> that the students are attempting to give. They ask questions or make constructive comments, verbal or written, related to the content of the writing, e.g.: • What do you mean when you say . . . ? Could you say that more clearly? • I like your description of _____. Could you tell more about . . . ? 6. Students need to experience writing and interacting with peers and adults in meaningful contexts such as letter writing, sharing a story orally, editing with a partner, writing for younger children, etc. Students need a purpose for writing in various styles (formal, informal).

D. WRITING

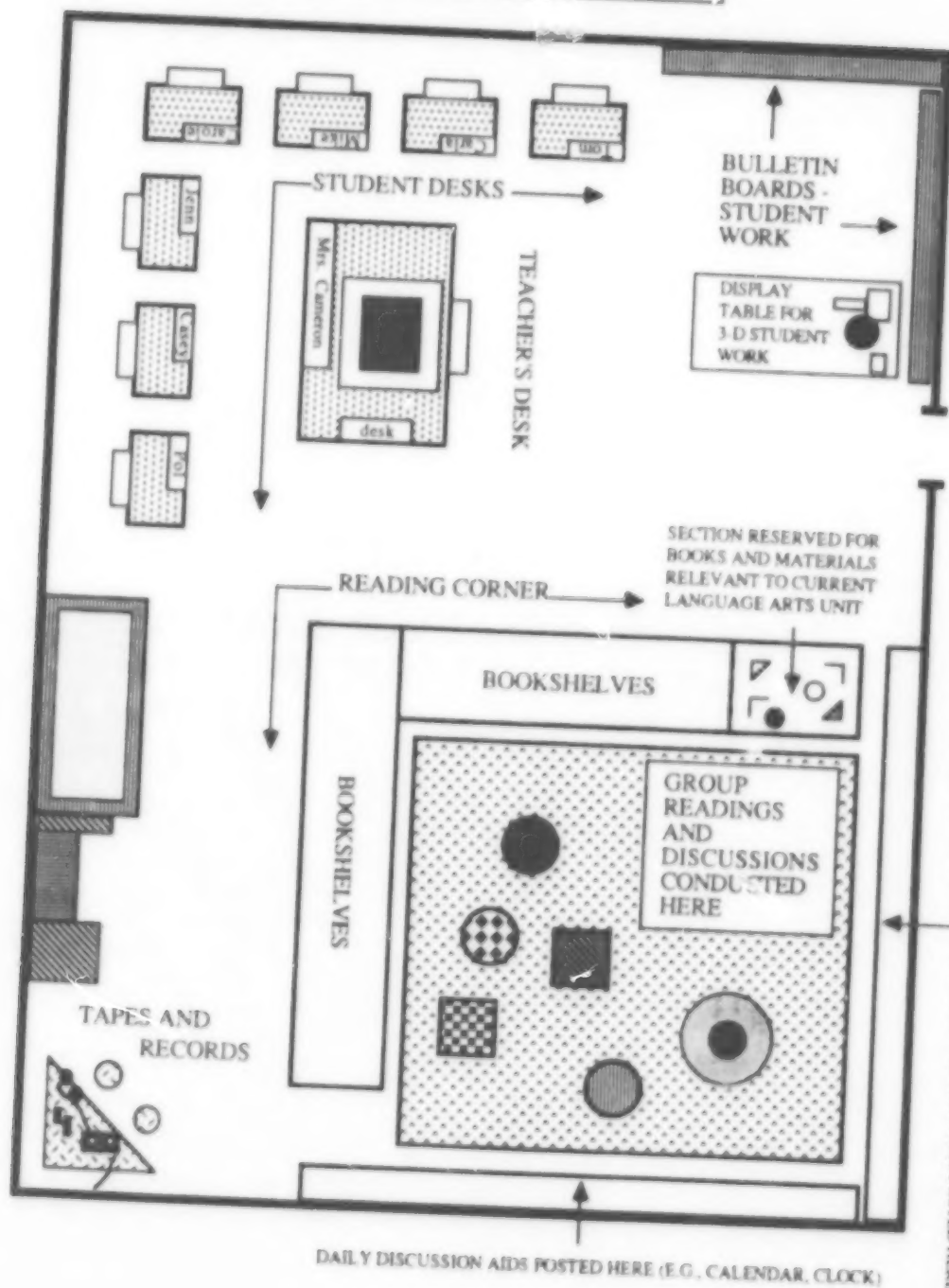
THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
	Students need the opportunity to explore different levels of language. Students need to write for varied audiences, e.g.: • self; • peers; • teacher; • younger children; • parents and other adults. Teachers work with students to help define purpose, situations, and audience within a meaningful context, to ensure that students have varied writing opportunities.
7. Writing occurs best when writers value and feel committed to what they have written.	7. Students need to make sense of their writing and need to focus on accomplishing their goals and realizing their intentions through purposeful activities. They need to decide what changes they will make to the writing in order to take full responsibility for their writing. Teachers give students opportunities to select their own topics, purposes, modes (transactional, expressive, poetic) and audiences. Meaningful activities for daily writing provide opportunities for student commitment, i.e., writing such as: • keeping a diary; • sharing a personal experience; • recreating stories to share; • writing to a pen pal.
8. Writing is essentially a way of using language; natural language has a purpose and occurs within a meaningful context.	8. Students need to experience a wide range of language uses in varied situations. They should experience the interrelationship between writing (message sending) and listening/reading (message receiving) as vital parts of human communication.

D. WRITING

THEORETICAL ASSUMPTIONS	INSTRUCTIONAL IMPLICATIONS
9. Writing occurs best in a writing environment with much opportunity for writing.	Teachers provide students with a wide range of language experiences which engage them in both formal and informal writing situations. It is most important that the students be provided with writing opportunities which make sense to them. Both writing and reading one's writing are essential in promoting the concept of writing as a functional activity. Using real life situations that are important to the students reinforces English as a vital, living language, i.e., real-life situations such as: • writing a petition about a school closing; • writing a letter about late buses; • writing a letter about the conversion of a playground into a parking lot. 9. Students need to read and write for their own interests and pleasure. Students need opportunities for functional writing, e.g.: • note-taking; • finding and recording specific information; • writing letters; • writing invitations. Teachers provide time and opportunities to write for pleasure and for specific purposes. Teachers write with students and allow for mutual sharing.

**THE ORGANIZATION
AND
PRESENTATION OF MATERIALS
WITHIN THE CLASSROOM**

SAMPLE ELEMENTARY FLOOR PLAN



THE ORGANIZATION AND PRESENTATION OF MATERIALS WITHIN THE CLASSROOM

Classrooms should be welcoming, bright and organized to encourage and support interactions between the teacher and the student. Diversity of materials and of activity areas promotes an individualized view of learning and lays the structural groundwork for responding to the students' different needs and interests. Although all students benefit from stimulating materials and activities, teachers should also consider how best to introduce new materials and different learning situations to their particular students.

Once teachers have determined the number and kinds of materials they wish to include in their classrooms, these materials should be made accessible to students. Depending upon the types of materials which individual teachers select, as well as the experiences and development of their students, a variety of organizational strategies may then be considered. Teachers might, for example, place boldly-printed labels near specific materials or activity areas, in order to encourage students to extend their sight vocabularies in practical and personally-relevant contexts. Labels should be displayed gradually, however, so that students are not confronted with an overwhelming array of print within the classroom. As students become familiar with some of the words displayed around the room, additional labels may be introduced.

Materials should be stored in appropriate containers and placed on shelves in order to maximize floor space within the classroom. Appropriate organizational strategies encourage students to develop their abilities to predict and to locate: when reading materials, for example, are stored in one area, students learn where to look for books, as well as where to return them. When materials are organized in ways that encourage students to develop independent, age-appropriate behaviours, teachers are better able to create positive, interactive contexts for learning. Students can learn about sharing, about social values, and about their own abilities through the informal interactions that take place when the whole class participates in tidying up an activity area. Learning to locate and replace a particular book or puzzle provides an excellent opportunity for the students to learn more about their classroom. Teachers may extend this learning by talking to their students about classification (e.g., sizes and shapes of specific materials).

Although considerations about the organization of different materials will follow the layout of individual classrooms--numbers and themes of activity areas, seating arrangements, etc.--certain types of materials may require particular attention. Books and story-tapes, for example, may be organized in any number of ways: by subject, by title, by format (board books, rebus stories, print and non-print), or thematically.

Individual story-tapes may pose problems, particularly if the accompanying book has no pocket in which the audio-cassette may be stored. In all cases, however, the organization of these and similar types of materials should reflect the teacher's assessment of how best to encourage independence among the students within the classroom environment.

Certain types of materials are designed for display purposes in classrooms. These may include: posters, calendars, manufactured learning resources (letters of the alphabet, colours, holiday themes, interest themes, etc.), felt boards, chart experience paper, maps, and diagrams. Teachers should display such materials throughout the room as appropriate, and change display materials as the content of the learning changes. Bulletin boards allow teachers the opportunity to display students' writing and art, as well as other materials of interest. Books, records, toys and games may also be displayed on shelves in response to particular themes. Such displays are easily altered to accommodate changing interests. In all cases, the display of different materials should provide stimulation for students, by enriching the environment with a variety of print, colour and images.

Media materials may also be stored in individual classrooms, depending on the allocation of this kind of equipment within the school. Such materials may include a screen, an overhead projector, a record player, a tape recorder with headphones, a computer, and a typewriter. Although some of these materials may be stored out of students' reach, others might be placed on shelves around the classroom in order to allow convenient access.

Names

Lori

Lisa

Richard

Jean

Craig

Susan

Noor

Louis

Anyia

Francis

Jamal

Nina

Ana

Seema

Grace

Julio

Noah

Matthew

Taro

Stefano

Nguyen

Joel

Park

Lara

Carl

Bernard

NAMES

GENERAL AND TERMINAL OBJECTIVES

The following objectives are addressed in this module:

- 3.** The student will demonstrate an ability to participate in positive interactions with peers and others:

- by responding to a variety of interactions in meaningful contexts;
- by initiating a variety of interactions in meaningful contexts.

(Language for Life)

4.2.7

To know his/her own first and last name.
To know the names of other students in the class.
To know the names of his/her own teacher and other teachers.
(Self-Care)

5.1.1

To represent beings and familiar objects in a personal way.
To draw a picture of himself/herself.

12.1

To distinguish between the sound of a speaking voice and the sound of a singing voice.

12.3.3

To reproduce simple rhythmic patterns.
To learn simple songs.

(Introduction to the Arts)

2.1

To count the number of letters in a name.
To count the number of girls/boys in the class.
To classify - e.g., the names of boys/girls in the class beginning with the same letters; boys' names vs. girls' names, etc.

(Functional Mathematical Skills)

INTERMEDIATE OBJECTIVES

The student will learn his/her name and will be able to apply this understanding in various contexts:

- by communicating appropriately with individual classmates in certain situations;
- by communicating appropriately with his/her peer group in certain situations;
- by expressing his/her ideas, needs, experiences;
- by participating in social interactions;
- by developing appropriate social behaviour.

CONTEXT

A primary goal for all moderately intellectually handicapped students is to prepare them for their adult roles. This goal may be pursued throughout the curriculum; thus, it is important to integrate the skills being learned in the *Language for Life* program with those being taught in other programs--*Self-Care*, *Introduction to the Arts* and *Functional Mathematical Skills*. These programs are functional, cumulative and longitudinal.

Each student needs to develop age-appropriate and socially acceptable behaviours which he/she may use in the community. Since each student, like his/her non-intellectually handicapped counterparts, develops at a different rate and shows different interests, it is important that an Individual Educational Plan (I.E.P.) be developed so that there can be continuous monitoring of progress. As the student progresses from elementary school to high school, and then to adult training, there will be an increase in the proportion of time spent in vocational and real-life situations (e.g. grocery shopping, visiting a fast-food outlet, riding on the Metro, etc.). This module is organized thematically and provides a practical strategy for introducing elementary students to a variety of concepts and skills necessary to their personal and social development. The selected theme, "Names," provides the focus for integrating different content into contexts which will be meaningful for the individual student.

The integrated educational approach suggested in this module gives students the opportunity to use their language, mathematics, self-care, music, drama and art skills. In this way, the importance of language and communication across the curriculum, with peers, at home, and in the community, may be reinforced.

INTRODUCTION

This unit is designed for the elementary level. The focus of this unit is on developing students' abilities to recognize, respond to and compose their first and last names, as well as their ability to use their names in various appropriate contexts (for example: if lost, when meeting someone, when playing with other children, etc.).

PRELIMINARY ACTIVITIES

The teacher may wish to:

- Introduce the theme by talking about names, using questions such as:

What is your name?

Why do you have a name?

Can you tell me some names of people that you know?

and/or

- Make a name button for each student.

and/or

- Make name cards for the students, one set with first name only, and another set with first and last names.

and/or

- Read a poem such as "Names" in "I Like To Be Me".¹

This poem gives the children the opportunity to hear the many ways in which names can be said. Through use of the Big Book the children can follow the poem as the teacher reads and rereads it. This reading activity gives students an opportunity to participate by saying their own names in different situations.

¹ *A Special Kind of Me*. Nelson Canada Scarborough, Ontario, 1986. p. 1

ACTIVITIES

- The teacher may wish to reinforce the use of names by recording "Birthdays of the Week" on a special section of the blackboard, on a notice board, or on a chart. For older students, the chart may also include the names of the other members of their family. The familiar Happy Birthday Song may be sung to students on their birthdays by the whole class in order to reinforce the use of the student's name on his/her birthday.
- Special notice board messages may be designed (from the simple--those which name the student who is the monitor of the day, to the more complex, e.g., a detailed duty roster for the older children). The notice board may also be used as a message board for each child, as a reminder to do something, as a means of congratulating him/her for achieving something special, or as a reward for neatness, for an assignment, or for dress. These messages may be left for the student in the form of a note pinned to a notice board.
- The students may draw experience-based pictures of themselves. Examples might include: My Mother and Me, My New Bike, or My Sister and Her Friend. The student may tell a story about the picture he/she draws to either the teacher, an aide, or another student. He/she may write a story about the picture or record his/her story on an audio tape for the class to hear.
(NOTE: At first the students may not be able to write whole words, but may instead use only single letters to represent whole words. Whether the student is a beginning or a more experienced writer, the teacher should ask students to share the stories that they write.)
- The Methuen Series² *All About Me, Part 1*, gives students the opportunity to watch and listen as a story is read to them (either the short or long version of the story may be used). The small, individual books give the students the opportunity to tell the story using their own words (no-print version) or to follow the story as the teacher is telling the story (print version). After participating in these or similar story activities, the students might develop their own individual books entitled, "All About Me."
- The students may talk about the names of pets, streets, cars, buildings, etc. which are familiar to them. They may then be asked to draw and label a picture, using the correct names. For example, the students may draw a picture of their school and write the school's name underneath.

² Methuen Series: *Instant Language Builders, Part 1*

- The students may also write or tape-record a story about their drawing.
- The students may write their own name cards, write name cards for their pets, compose, design and send greeting cards, and/or write informal notes to the teacher or their peers.
- Names have different numbers of letters; have the students count the number of letters in their names. This activity may be extended to include other activities such as:
 - grouping together names with the same number of letters;
 - playing a game with ten boxes numbered from one to ten. The students are asked to either write their own names or use their own name cards to count the number of letters in their name. They then place their name card in the box that has the corresponding number of letters. This sorting game can be used in a variety of ways and should help the students to understand sets.

FOLLOW UP ACTIVITIES

MUSIC:

- There are many simple songs using children's names. "Naming" songs may be taught to the whole class and sung together throughout the year.

GREETINGS:

- Provide opportunities for the students to introduce each other.
- Invite other teachers, visitors or parents to visit the class and introduce themselves, and provide each child with the opportunity to introduce himself/herself.

RHYTHM:

- Rhythm sticks, drums, tambourines, etc. may be used to emphasize the rhythm of students' names, and as a means of counting the number of syllables in different names.

LANGUAGE OPPORTUNITIES:

- Record the children's names on coloured construction paper and encourage each student to find his/her own name. Later, record the students' surnames on coloured paper and ask each student to find

LANGUAGE FOR LIFE
ELEMENTARY
Names

his/her own surname. This task may gradually be extended to include both given name and surname.

- The students may be asked to identify the names of other students in the class.
- The students may be asked to group the names of their peers in various ways (for example, all the girls' names, all names beginning with a certain letter, etc.).

ART AND DRAMA:

- The students may create puppets, give each puppet a name and create stories to act out with their puppets.
- The students may draw self-portraits.

It Was Cold at the Zoo



IT WAS COLD AT THE ZOO

GENERAL AND TERMINAL OBJECTIVES

2. The student will demonstrate an ability to participate in positive interactions with peers and others:
- by responding to non-verbal, oral, visual and printed stimuli in meaningful contexts.
 - by composing non-verbally, orally and visually in meaningful contexts.

(Language for Life)

INTERMEDIATE OBJECTIVES

Opportunities will be provided to help students:

- build self-confidence through successful language experiences;
- develop a love of reading and writing through active involvement in meaningful activities;
- develop effective expression strategies through group interaction;
- broaden their interests through the discussion of new ideas;
- build an awareness of the functions of print through reading, writing, listening and speaking activities.

CONTENT

BOOK: *It Was Cold At The Zoo* by Lynn Senecal

This book is included in the appendix of this module. (Permission of the author is granted to reproduce copies for use in classes for the moderately intellectually handicapped student.)

INTRODUCTION TO THE MODULE

This module is based on a literature selection. The teacher reads the story aloud to the group. This presentation is followed by language explorations, reading, writing and related activities (e.g., art, media presentations, music, etc.). These experiences create a supportive, literate environment in which language may flourish, and in which students are actively engaged in meaningful activities. This module provides one model for teaching language arts through the integration of listening, speaking, reading and writing activities.

The book *It Was Cold At The Zoo* is an original tale that includes features common to most folk literature--it appeals to the rhythmic sense, which facilitates memory, and is developed in easy-to-understand stages.

In this story, an old zookeeper, who has long taken good care of his zoo animals, is growing old and suffers from arthritis. With the assistance of the animals, he arises from bed and dresses. The animals and their keeper then share breakfast.

Students who have been read to frequently may already have a background of traditional tales. It is hoped that the teacher will use this selection as a stepping stone to many other traditional tales.

GETTING READY

The teacher may wish to:

- Read the entire module and select activities appropriate to the students in the group. Keeping in mind that the program is based on a whole language, integrated approach, activities should encourage reading, writing, listening and speaking.
- Select and display books and magazines dealing with the theme. Include a variety of levels and genres, from picture books to simple research materials.
- Prepare a "big book" and individual small books for the class. The original story is included at the end of this module, for copying and binding.
- Tape record the story. To provide a different listening experience for the class, you may wish to have a voice other than the teacher's familiar voice.
- Collect and display animal pictures.

- Purchase or borrow films, filmstrips and records and arrange a viewing schedule.
- Plan a class trip to a zoo. Some zoos are open year-round or visits may be scheduled to the winter quarters.
- Prepare charts of suitable poems about the zoo and/or zoo animals. *Time for Poetry* is an anthology which may be available in many schools.
- Gather information about animals for simple projects.
- Obtain art materials.
- Arrange to have a "live-in" animal.

SETTING UP

The students should experience an environment that encourages exploration and experimentation with print. They should be surrounded by print in books, magazines and charts, and on labels and pictures. To create a warm, comfortable atmosphere, a reading area with cushions, low shelves and a display area could be set up. To ensure a meaningful context, materials on the theme of the literature selection should be displayed and made readily available for sharing.

Within this environment, students will experience much interaction by sharing, listening to one another, reading with a friend or enjoying books and pictures quietly. Since language learning is not a solitary activity, the set-up of the room should encourage students to interact in an active language environment.

LITERATURE PRESENTATION

An inexpensive "big book" can be produced by having the pages of the book *It Was Cold At The Zoo* enlarged at a school Media Center or at a commercial Copy Center. Through the use of the "big book," the story can be read simply and directly. The students should gather informally around the book as the teacher shares the words and illustrations.

The enlarged print in the "big book" allows the simple enjoyment of listening to a story while seeing how print works. By following along, students learn left-to-right progression, top-to-bottom sequence, and how to predict from context. While reading together from a common book students practise intonation, rhythm and expression. They share meaning, and experience both pleasure and success.

Following the listening activity, the teacher will encourage a response to the story by helping students share and explore feelings through comments and questions.

The story could be reread several times to allow time for students to become familiar with the characters, the story content and the rhythm. Sufficient time should be given for spontaneous reaction to each presentation of the story.

These reading experiences and responses to the story as a whole should lead students to consider the illustrations, sentences and words.

GUIDED DISCUSSION

Responses to questions may range from a simple pointing to a picture, to an oral response. As frequently as possible, relate the questions to the personal experience of the students.

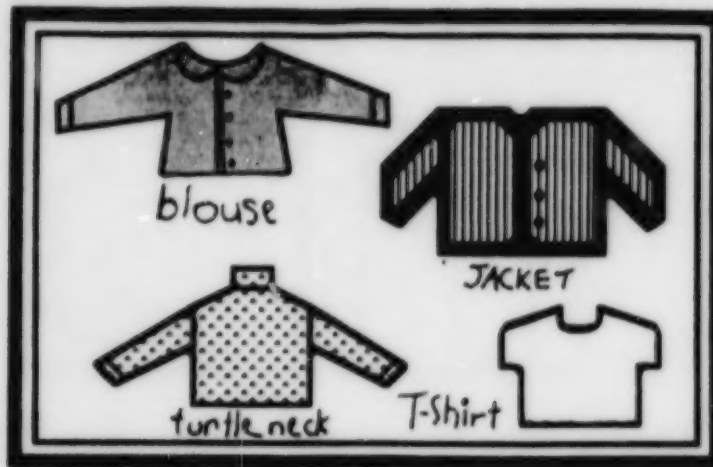
Questions such as the following may be posed:

- Where does the story take place?
- What is the weather like in the story? How do we know?
- What is the weather like outside today?
- What season or time of year is it?
- What animals do you see in the book?
- Which animal do you like best?
- Have you been to the zoo?
- What did you see?
- Why couldn't the zookeeper get out of bed?
- What clothes did the animals bring him?
- What do you think they ate for breakfast?
- What do you eat for breakfast?
- Could this story really happen? Why or why not?

ACTIVITIES

- Leave the big book where students can participate in shared reading. They will be able to read the book because they can now anticipate and predict much of the language.
- Set up a listening station. Provide copies of the book to enable students to follow along with the taped story. Encourage "chiming-in" as the story becomes familiar. Students could later tape their own reading of the story.

- To promote generalization, create classification posters (e.g., many kinds of shirts, many kinds of bears, etc.). Label and display the posters. Relate to real items, e.g., find someone wearing a blue T-Shirt, a white dress shirt, a polo shirt, etc.



- Use a language master for vocabulary practice. Short sentences related to the story can present a more meaningful context than presenting words in isolation, e.g., "We read a story."; "A bear was in the story.", etc.
- Learn winter weather words, e.g., cold, snowflake, snow, storm, etc. Illustrate and display on a flannelboard. Use words for sentence building, matching, rhyming. Relate the words to the story.
- Discuss clothing. Use cutouts to dress the zookeeper. Color clothing on cutout sheet. Develop vocabulary to describe the clothing, e.g., patterns (striped, plaid, dotted, etc.) and colors. (A pattern sheet for the zookeeper and clothing is included). Relate this activity to the clothing the students are wearing.
- Discuss things that come in pairs. Collect real items and pictures, e.g., mittens, gloves, earmuffs, shoes, slippers, earrings, pants, skates, etc. Have students contribute their ideas.
- Develop a rebus story using story characters. (Patterns may be made by reducing the book's illustrations; students may also draw their own pictures or symbols).

- Play a matching "domino type" game in which:
 - characters are matched, e.g., a camel and a camel;
 - pictures and words are matched (see illustration);
 - rhyming endings are matched, e.g., butterfly and tie.Use reduced photocopies of the book's illustrations to make the dominoes. Make many copies of the pattern sheet and produce many combinations by cutting out "dominoes" in different directions. By cutting and pasting, a large variety of patterns can be developed.



- Play a categories game with small cards made from the reduced photocopies. Students sort cards by categories, e.g. all animals, clothing, etc.
- Play a bingo-type game where the teacher or a capable student calls out a character and classmates cover it on the grid. A variation is to cover the character's picture with the matching word. Grids can be made by reproducing the patterns and arranging the reduced photocopies randomly on cardboard squares.
- Explore rhyming endings. Students chime in as rhymes occur in the story. Think of other rhyming words. Look for word patterns. Read many rhymes and verses from other books in the classroom or library.

POETRY

Introduce poems about animals. Chant the verses from charts and illustrate them. Use them for reading and listening.

Write simple animal poems, e.g., list poems, haiku, couplets.

Lion
Growling
Powerful
Fierce
King of the forest

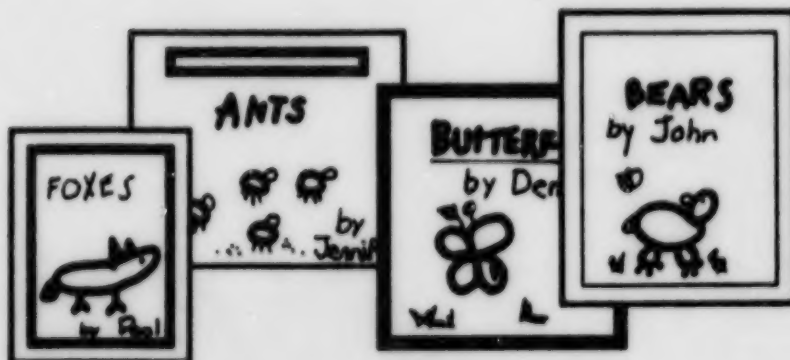
Cat
Soft
Cuddly
Animal

ACROSS THE CURRICULUM

Do simple research on animals. This could be a picture with a caption or a more detailed account of the animal's home, size, enemies, etc.

A class pet could be studied at this time.

Pet owners could visit the classroom to share information about animal behaviour, care of pets, etc.



Filmstrips: *The Animals of Canada Series* (8 filmstrips about Canadian animals)

N.F.B. Films: *The Animal Movie* (animated cartoon to help children explore why and how animals move as they do)
The Bear and the Mouse (a mouse aids the escape of a bear in return for past kindnesses)
Bear Hunt (popular group participation story).

HEALTH AND NUTRITION

Discuss suitable breakfast foods. Introduce environmental print. Bring in popular brands of cereal. Identify brands and taste contents. Describe each cereal.

Make graphs to indicate the most popular, the sweetest, crunchiest, most colourful, most popular shape, etc. Create a breakfast menu. The class could share a simple breakfast together. Review table manners, helping one another, cleaning up procedure, etc.



VALUES CLARIFICATION

Discuss the zookeeper's caring for the animals and the animals' care for the zookeeper. How can classmates help one another? List suggestions on the board, e.g., help with boots, zippers, buttons. How can we help keep the classroom tidy? How can we help at home?

Student and teacher could write messages to one another, telling how they could help each other. Remind students to thank those who help them. Discuss ways of politely asking for help. Students would appreciate written messages from the teacher.

MOVEMENT AND MUSIC

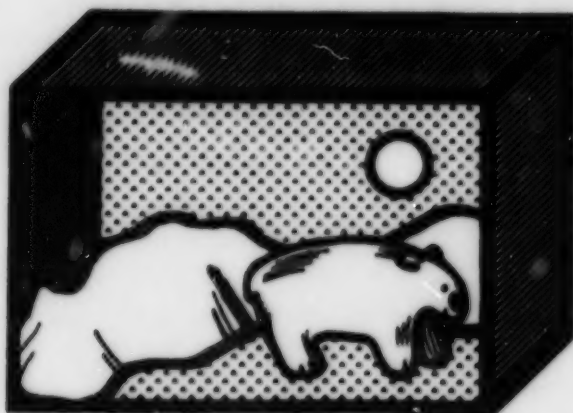
- Listen to the record, *Carnival of the Animals* (Bowmar).
- Imitate the movements of animals, e.g., snake, elephant, kangaroo.
- Sing songs about the zoo and animals, e.g.,
Going to the Zoo, *Down by the Bay*, and the *Sharing Song*, from
Singable Songs by Raffi.

ART ACTIVITIES

- Many of these activities are best attempted after a visit to the zoo. Involve students in plans and preparations for the trip. Discuss transportation, dress, cost, lunch, etc.
- Create a model table-top zoo. From a modelling medium (e.g., clay, play dough or plasticine), each student models an animal. The animals are placed in the appropriate area of the zoo. Label the areas with animals' names and any other information the students present. Landscape the zoo. When completed, share the display with another group.
- Make a zoo mural. Paint background. Add scenery. Trace and cut out, or draw and paste, animals on the mural. Add signs to identify the animals.
- Make animal masks from large paper bags or paper bands and present an animal parade. Visit other classes and share the experience.



- Make an animal diorama. Cover a box with wrapping paper and create a home for a cut out or modelled animal.



- Make an animal dictionary. Paste pictures of animals in a scrapbook. Label with names of animals. Put in alphabetical order. Interesting information can be added about the animals.

TIME

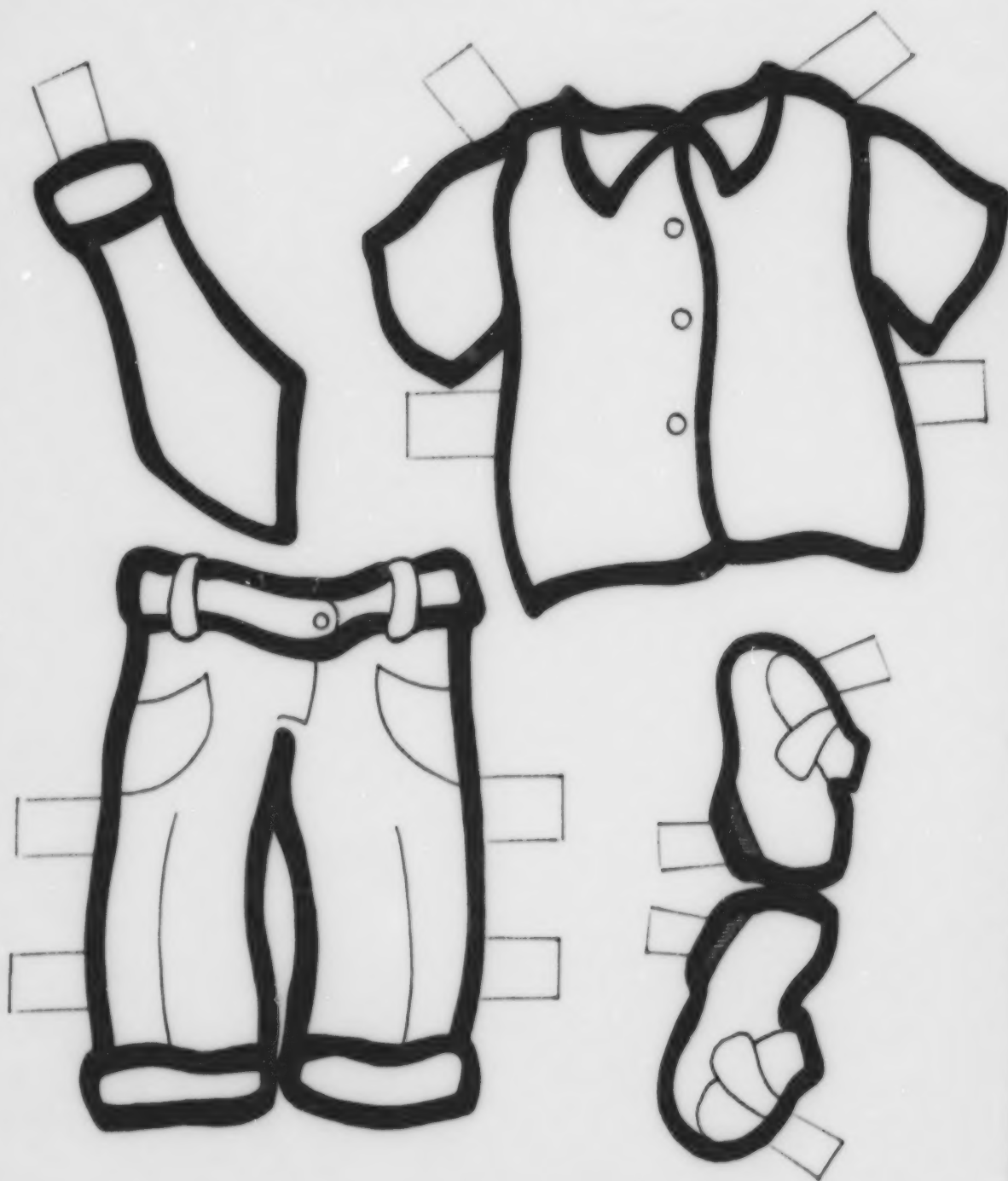
In the story, breakfast time is mentioned. It would be opportune to discuss the concept of "time" through reference to activities which occur before breakfast, after breakfast, during breakfast, before school, during school, after school, etc. These reference points could also be related to the terms "morning," "afternoon," "evening" and "night."

ALONG THE WAY

Throughout this unit, students share ideas rich in meaning because they are gathered from personal experience. If charts are made of common activities, students will learn to recognize print patterns from which meaning can be derived. Any approximations towards extracting meaning by reading or writing will be encouraged.

- Encourage lots of book experiences by surrounding the students with all kinds of books.
- Allow lots of time for sharing together through games, songs, role play, trips, talk.
- Have lots of pin-up space to display the results of the students' experimentation and exploration.
- Recognize the unique needs of each student and reassure each of them that he/she has his/her rightful place in the group.

(Insert the tie in the slot in the cutout figure's neck.)





IT WAS COLD AT THE ZOO

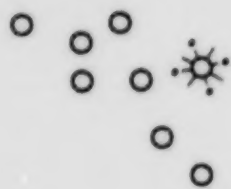


○ Lynn Senecal © 1986



It was cold at the zoo.

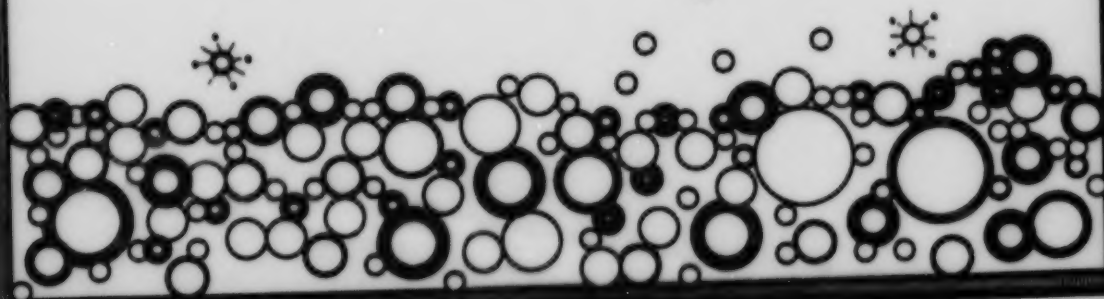
Cold,



cold,



cold.





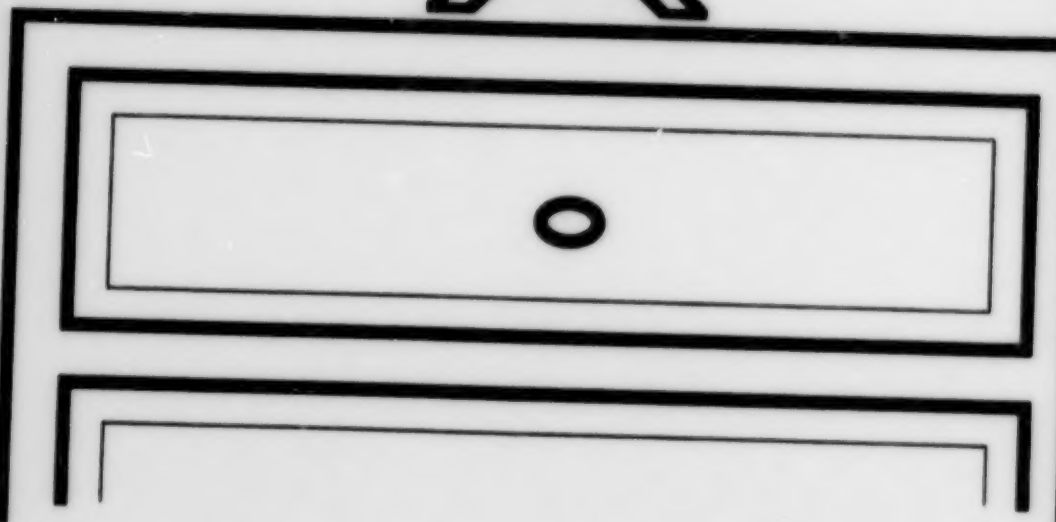
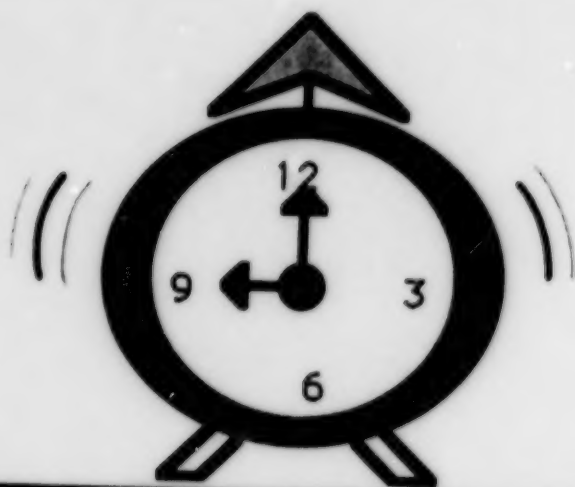
**In a house at the edge
of the zoo...**



**the old zookeeper
slept...**



and the animals slept.



R-R-R-I-N-G!



**The old zookeeper
woke up...**

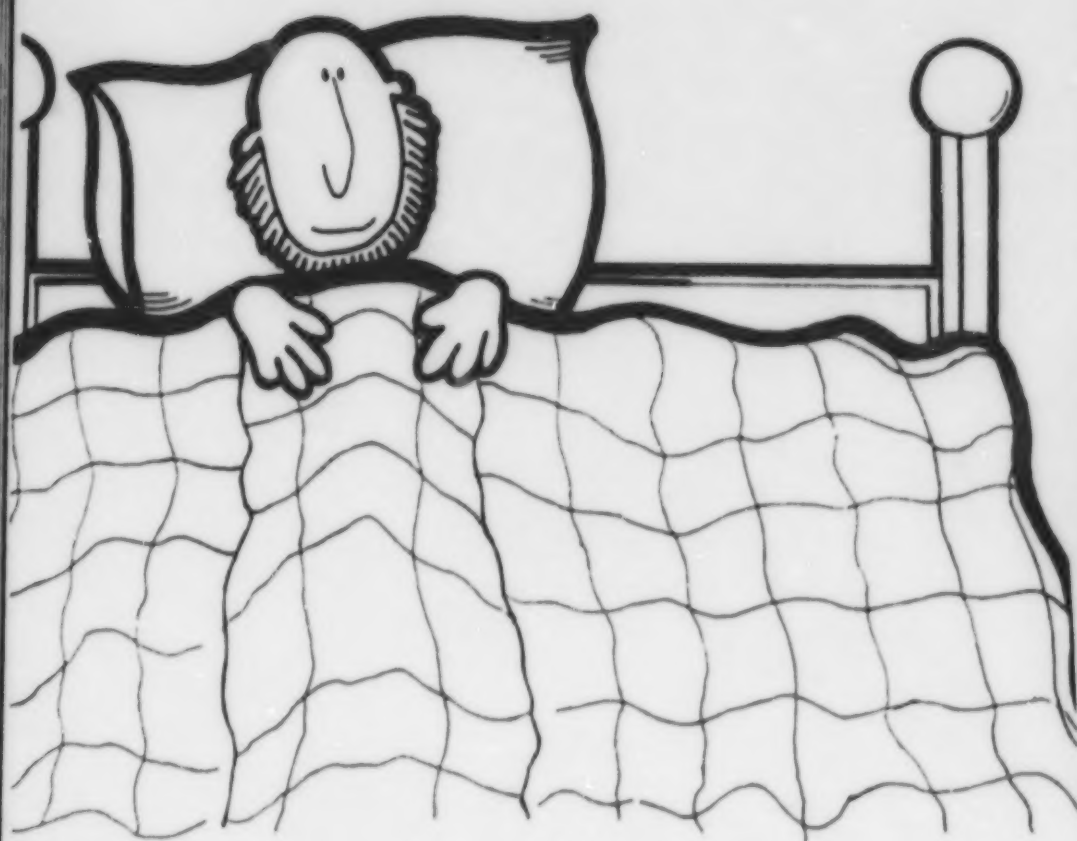


**and the animals
woke up.**

**The animals
jumped out of bed**



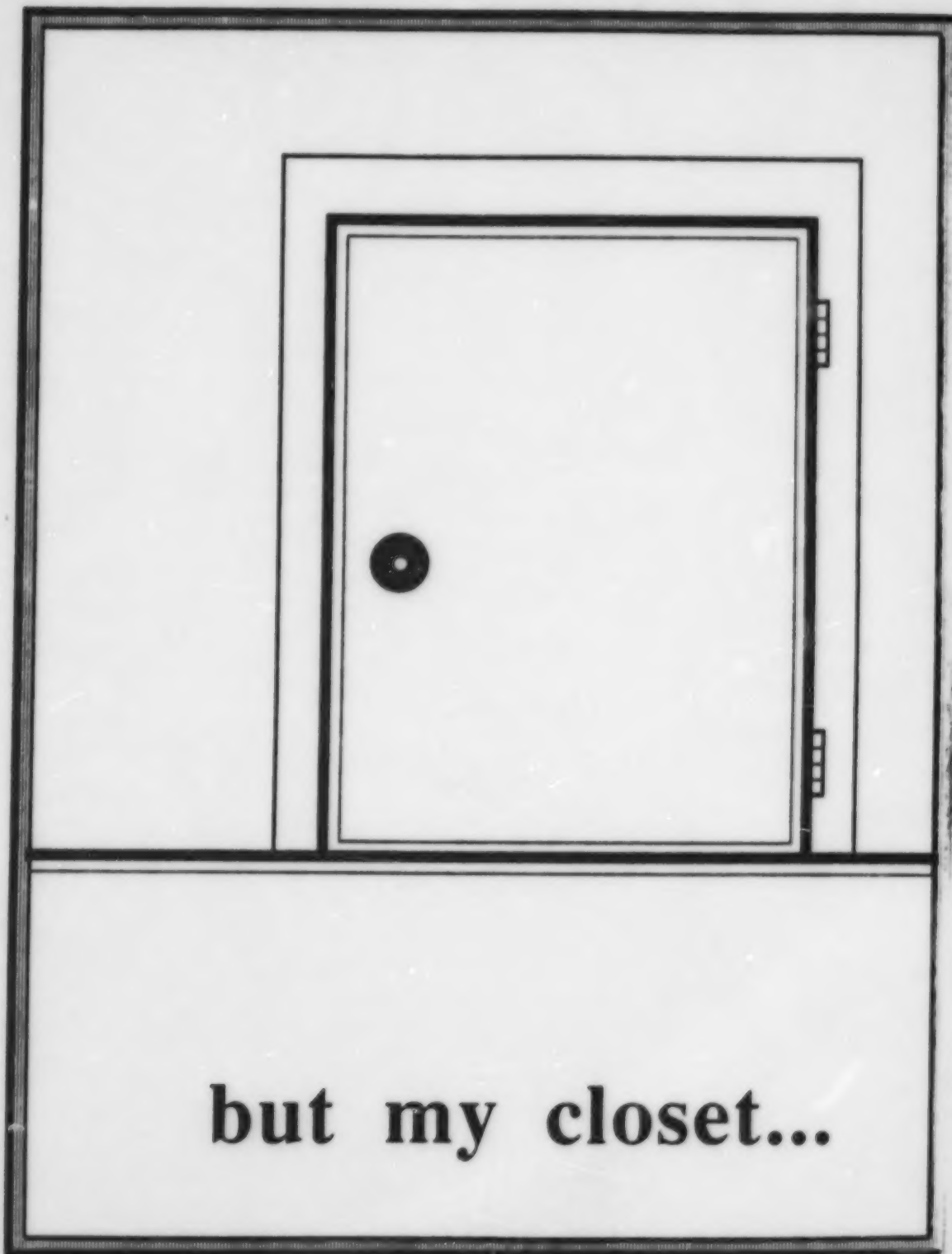
and stretched.



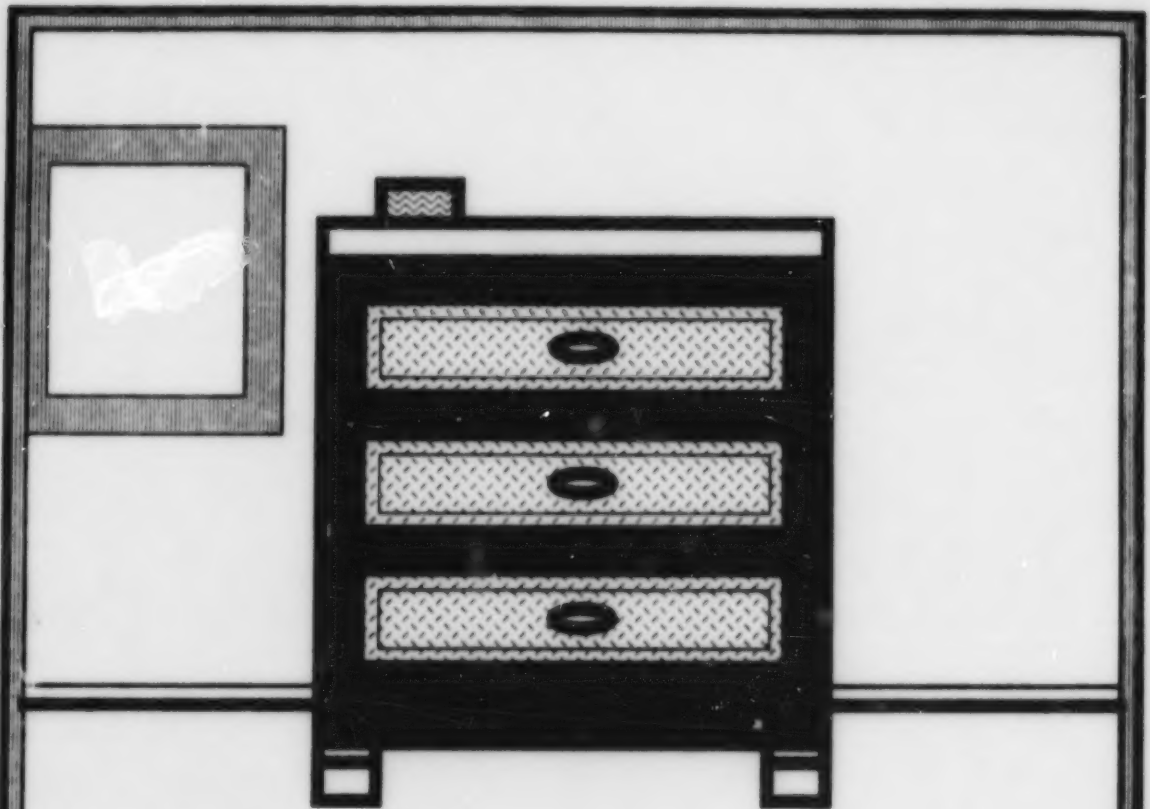
**But the old zookeeper
did not get up.**



**"It's cold," he said,
"and my old bones
ache. I must
get dressed..."**



but my closet...



**and my dresser
are way over there.
What can I do?"**

**"We'll help!" said
the animals.**



And they did.



The polar bear...



**brought his
underwear.**



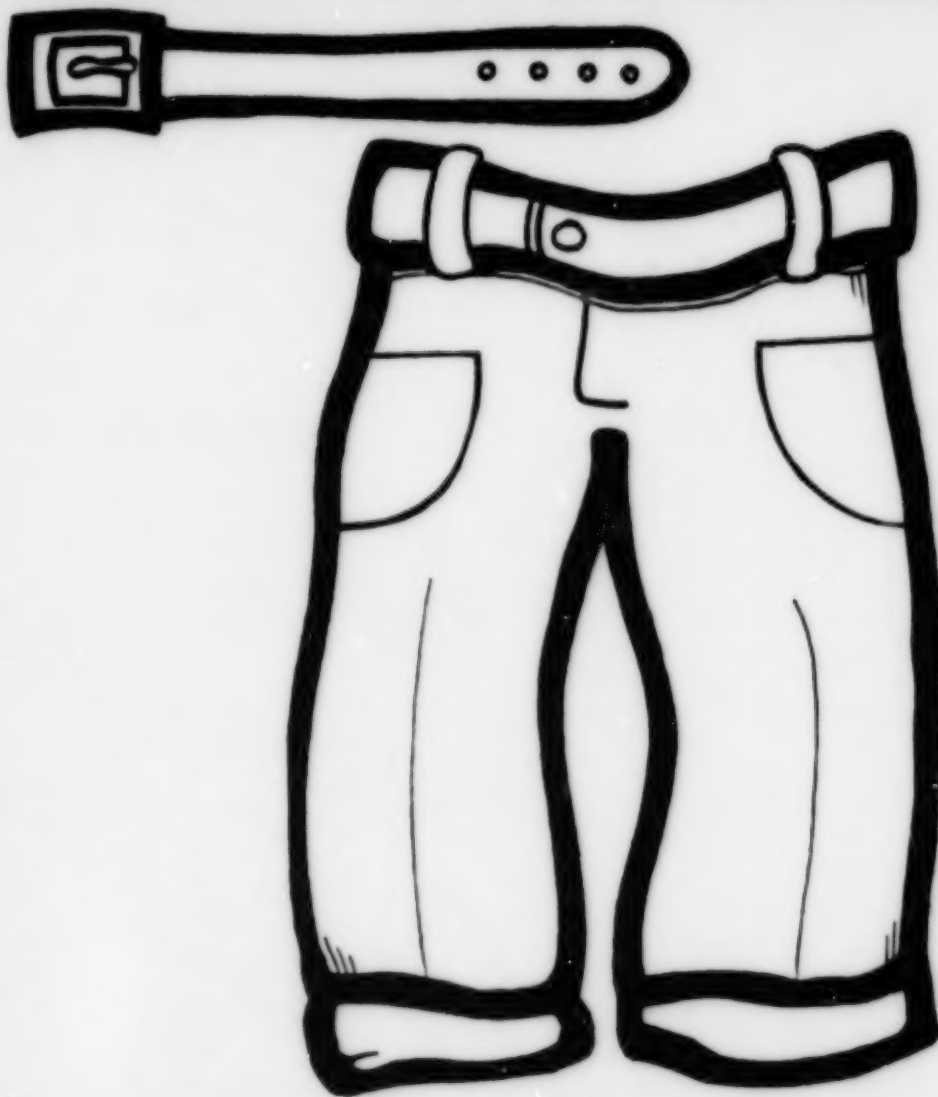
The old red fox...



**brought his
winter socks.**



A team of ants...



**brought his belt
and pants.**



The butterfly...



**brought his shirt
and tie.**



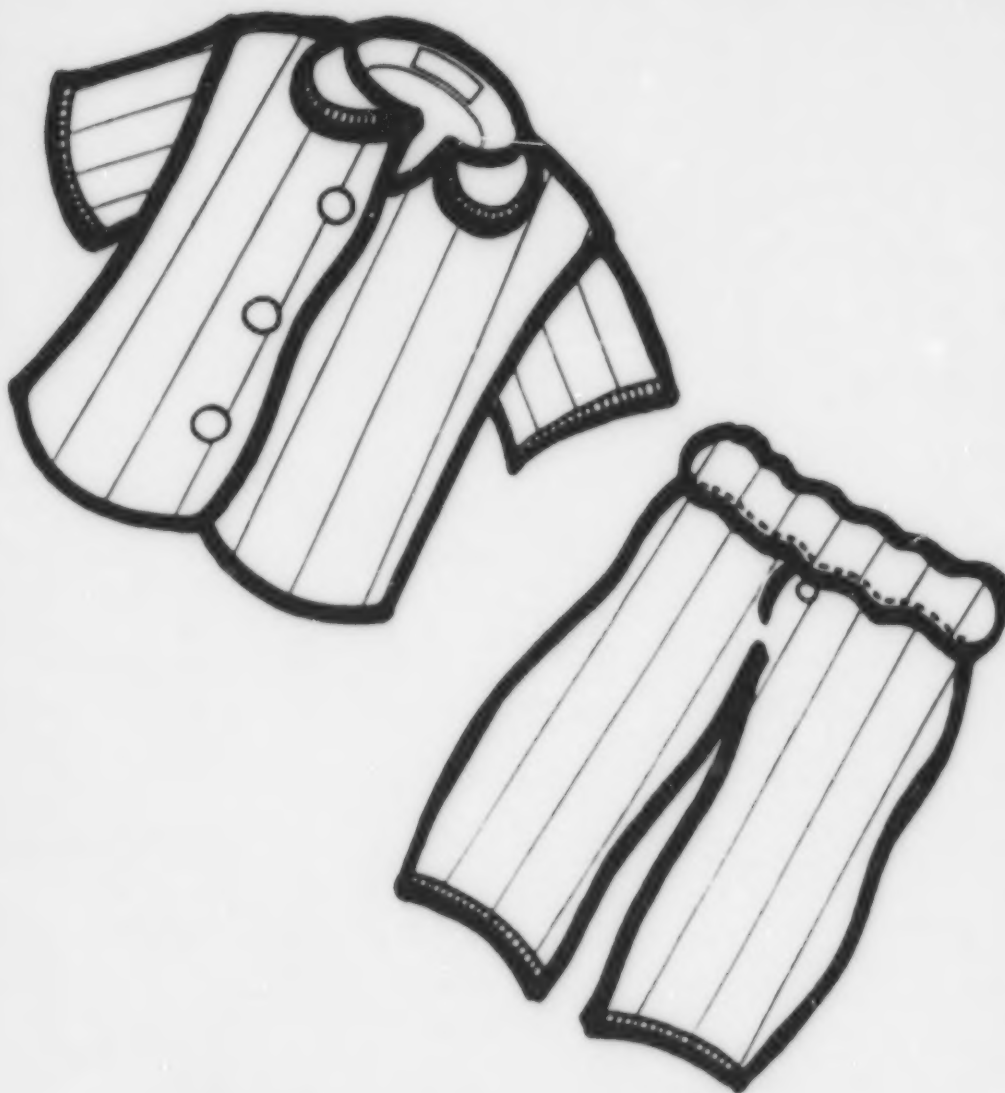
The kangaroos...



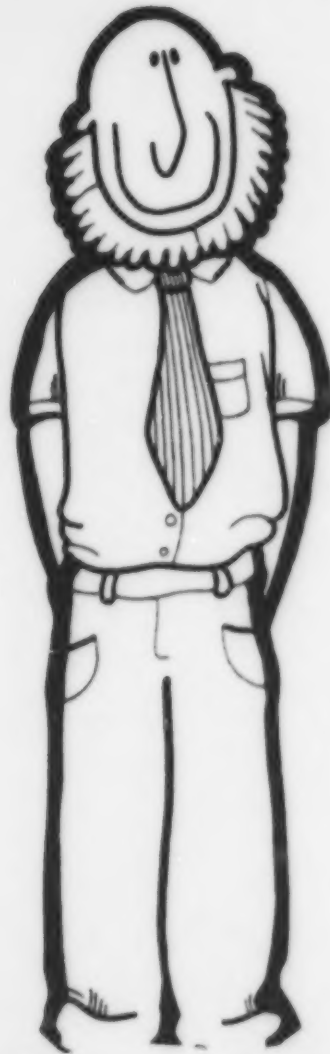
**brought a pair
of shoes.**



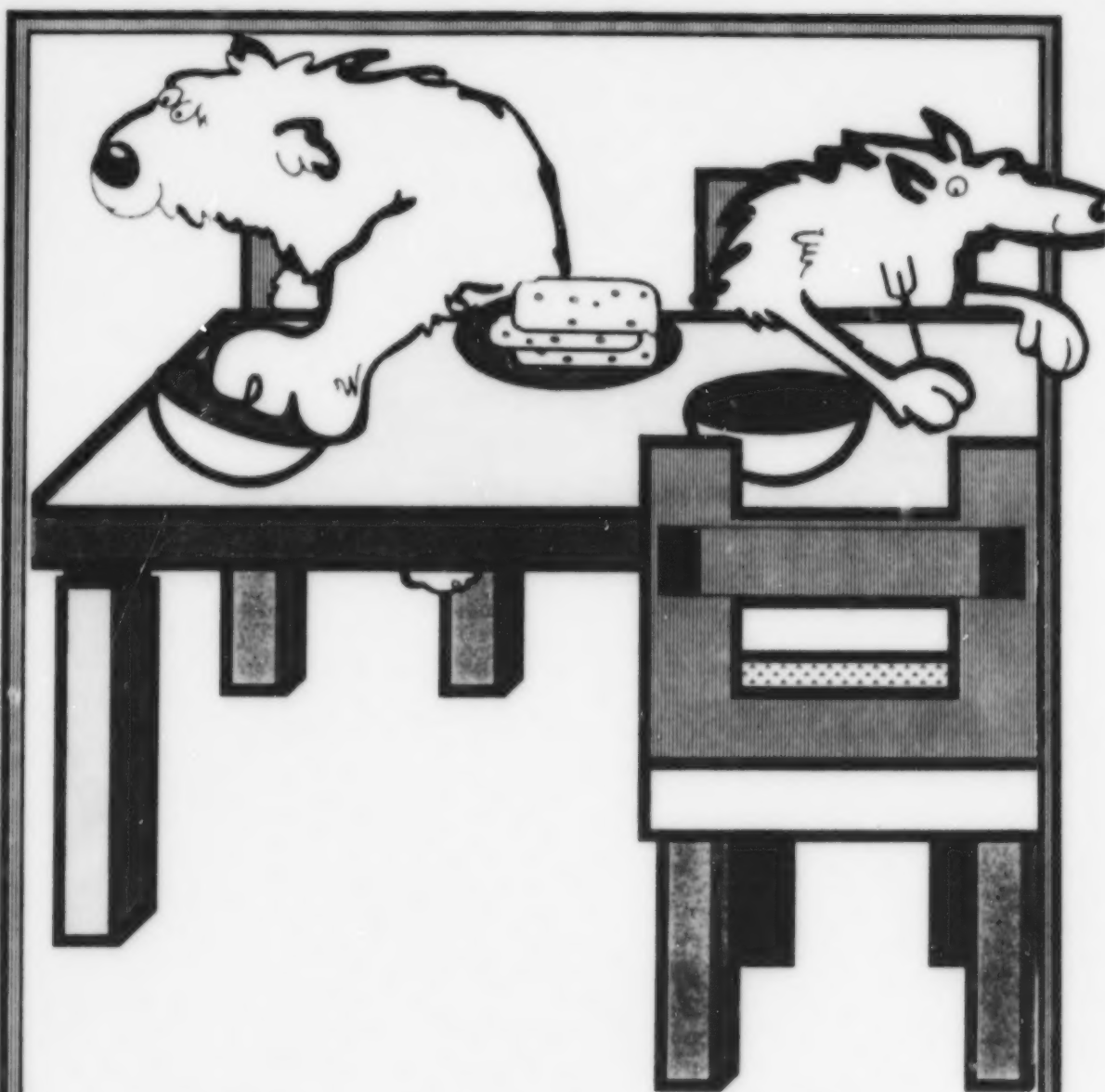
And the llamas...



**put away his
pyjamas.**



**Then the old zoo
keeper got up...**



**and made breakfast
for everyone.**

Feelings about Oneself



FEELINGS ABOUT ONESELF

GENERAL AND TERMINAL OBJECTIVES

4. The student will demonstrate an ability to participate in activities which promote the development of thinking through language:
- by responding to and making sense of the thoughts, ideas and feelings of others through listening and reading in meaningful contexts.
 - by composing thoughts, ideas and feelings in speaking and writing in meaningful contexts.

(Language for Life)

INTERMEDIATE OBJECTIVES

To provide, through story, opportunities for the student to:

- respond in a personal way and through varied language activities to the story, "Alexander and the Terrible, Horrible, No Good, Very Bad Day";
- share story understanding in the context of varied language activities;
- relate story understanding to personal experiences;
- value speaking, listening, reading and writing as means of actively responding to stories and as means of discovering the world.

CONTENT

Book: *Alexander and the Terrible, Horrible, No Good, Very Bad Day.*
by Judith Viorst

PREPARING FOR THE UNIT

- Gather all kinds of books about feelings. There are many selections available--old favourites as well as new ones--which offer rich story encounters with feelings and how they affect so much of what we experience.
- Obtain chart paper, coloured markers and coloured construction paper. These materials will be used throughout the unit in the various activities designed.
- Don't overlook any opportunities that might arise within or outside the school: visitors, class outings and special events can be effective ways of extending learning in the classroom.
- Order and preview media materials you plan to use. (The material suggested in this unit is the Marlo Thomas film, *Free To Be You And Me!*)

INTRODUCTION

Alexander and the Terrible, Horrible, No Good, Very Bad Day is the kind of story that lends itself to all sorts of explorations of feelings. The story is a very appealing one and ideal for encouraging spontaneous, confident responses. A good story compels attention and leads to active participation, thus providing varied opportunities for students to respond, to shape and to integrate ideas. Students of all ages, and at all stages of development, should be invited to respond to stories. Depending on the individual students and their interests, *Alexander and the Terrible, No Good, Very Bad Day* may spark interest that leads to the development of extended activities. Therefore, the activities included in this module, as well as the proposed time duration, should be regarded as suggestions only.

This module suggests planned observation as a strategy that allows teachers to make effective use of their impressions and knowledge regarding an individual student's growth and development. When teachers record their observations, they are better able to support the student's learning in important and relevant ways.

There are many methods for recording observations; this module illustrates a teacher's use of anecdotal comments at the end of the day. Written in journal form, they serve to clarify his/her understanding of the class: what students can and cannot do, what approaches trigger learning interest and which ones hinder it. These observations, in turn, might become the basis for reporting. Indeed, it could be useful to plan journal entries in such a way that they can easily be referred to when it is necessary to make more formal assessments.

THE TEACHER'S JOURNAL

ENTRY I

We got the news today that we were to do more in the way of anecdotal comments for conferencing and reporting. Needless to say, we all grumbled a bit! Most of us agreed that we preferred skill checklists. Much easier and faster. It gives you concrete evidence right there on the page to point to when you need to discuss certain abilities.

I have nothing against comments, really. It's just that I can waste so much time groping for words. Rehashing certain phrases can be deadly. I'm curious about how to develop adequate and appropriate progress comments for each child. I'm hoping these journal entries will help me to do that.

The new school term has fired me up. Not only have I resolved to build up an anecdotal record for each child in my class, I'm going to do it in the context of a literature unit. I've made a promise to myself to make journal entries every day. These will be my lesson plans as well as my observations. I should be able to develop profiles for each child that will be useful, and at the same time it will give me a chance to observe first hand how effective my teaching and planning have been.

Teaching a literature unit has intrigued and scared me for some time. Most of the time in class, I stress language rules as the central teaching point. Even with that, progress can be slow and painful. I know the importance we give to the functional and concrete. Yet I find myself equally concerned with personal responses and judgements. Especially with literature. Is there any room for these in our program for M.L.H. kids? I wonder.

So ends my first entry: a lot of words on paper, but there are some worthwhile ideas and questions emerging . . .

ENTRY II AND III

I kept thinking all day about yesterday's entry. Should I teach a literature unit? And how? I asked Barb W. over lunch how she felt about it. I respect her views. She's all keen on reading stories. But she made it clear she sees this as an "extra," a kind of filler she throws in every once in a while as a reward or to vary the routine. The real stuff for Barb, though, is the language master and the exercises. I shared with her this notion of mine that through a good story you could get the same kind of language understanding. The story itself could spur the kids on to try out ideas in talk, projects, maybe even some writing. Barb looked sceptical, but then she said, "Why not?"

So, I've been thinking. I looked at Objective 4 in the Language for Life program: "... demonstrates ability to participate in activities which promote thinking through language." Surely a literature unit does that! Listening to and reading stories encourages response. Then, surely, we can compose our thoughts and feelings by speaking, and maybe in writing. The more I looked at Objective 4, the more I realized it was tailor-made for a literature unit. The word "feeling" was what gave me the idea. Why not a literature unit based on feelings? Wasn't this functional? Concrete? Everyone has feelings. How you handle them affects everything you do. I was off to the races . . .

Here's what I've got so far:

1. Lots of books. I've also brought in some of my own children's favourite stories. The library helped out too. I picked *Alexander and The Terrible, Horrible, No Good, Very Bad Day* as the story around which I can organize my theme. Probably because I know how much this appealed to my own sensitive Rory. Besides, you can do a lot with that story.
2. The video *Free to Be You and Me!*. There are some excellent songs and sketches in this video that I'm sure the students will enjoy.
3. I understand that there is to be a puppet presentation in the school for the regular stream classes. It's part of a board program which deals with child abuse. I have arranged to have my class included. I'm sure I can incorporate some of these ideas into a unit on feelings.
4. I also managed to claim \$ 50.00 from petty cash. Maybe to make a big book on feelings, or I might come across some neat posters or something.

I've got one more day to get this all planned. Now that I'm certain of what I'm going to do, it's a lot easier to think about how I'll do it. Tomorrow, I'll nail this down more. But this is it for tonight.

ENTRY

This promise to record every step along the way. I'm not rushed and don't feel like **composing**. But I'm committed for the unit and want to get them recording their insight into the most appropriate teaching.

- Firstly, I hope we can, through language, explore commonly experienced feelings as well as those from these, come to better understand ourselves.

I'm hoping the kids will not only identify their feelings but draw connections among feelings, can they see how situations make us feel? How do feelings influence how we handle our feelings in different situations?

- I'd like us to explore every language unit. "Feelings" can be a powerful language. More, portray, just get so totally involved in language to express your personal feelings. Looking for is involvement: based on experience and to share.

I've reread *Alexander* Marked it as a story I've determined to let the story itself, not my interpretation.

Thank heavens I have enough cereal boxes to use for learning about environmental print. I have a lot to learn.

LANGUAGE FOR LIFE
ELEMENTARY/SECONDARY
Feelings About Oneself

ENTRY IV

Every step along the way is getting to be a pain. I'm like **composing**. But I've worked out my overall aims to get them recorded. This may give me a sharper appropriate teaching strategies.

we can, through literature, encounter and respond to experienced feelings as portrayed by others, and drawing on them to better understand our own.

will not only identify some of these universal feelings, among feelings, causes and effects. How do different feelings affect us? How do we learn to deal with different situations?

explore every language-based interaction possible in this world can be a powerful incentive to talk, listen, find out, just get so totally submerged that you *have* to use your own personal views. One thing I'm going to be involved; based on a genuine *need* to be involved

later that night

... Marked a few passages for ideas. I'm not writing the story itself, not my lesson plan, guide our learning.

enough cereal boxes left over from when we were in the mental print. I have a great opening idea!

ENTRY V

It worked! Everyone got their box of cereal and there was real excitement when each student discovered a prize. I had to scrounge around to find enough: a key chain, whistle, cheap jewelry from the Christmas crackers, some plastic puzzles. This is one of the things that happens to "Alexander on his bad day". We talked about feeling good and **why** finding prizes in our cereal made us feel good. Pierre drew a happy face. I coaxed him, with some help, to write his name under it. Marie put the heading **FEELINGS** on a chart in capital letters. I was pleasantly surprised to notice she had few problems with upper case letters.

(I've got a good idea for trying to systematize my observations. I'm making file cards--one for each student during the unit. They're quite practical).

Paul didn't like his prize as much as he liked Jennifer's. She got a rabbit key chain with a coloured stone for an eye. He pouted, and we used this opportunity to talk about sad feelings. Paul felt better when he sensed he was getting some sympathy. I noted this on his card during my break. Now that I am trying to make these close observations, I realize I should pay more attention to his sensitive responses.

Our chart, under Marie's leadership, started to take shape:

FEELINGS

HAPPY

Marie
Jennifer
Pierre
Sue

SAD

Paul
Alex

There seemed to be little problem with making the connection about who felt sad and who felt happy. We did this orally together, making sure we used everyone's name and stressing the reasons that each student felt either happy or sad.

We developed the chart a bit further with a cloze activity. We did this orally first, but I discovered we could also do it in writing. I wrote on the board:

"is feeling happy because she got a necklace prize."

The students quickly realized that Sue had been thrilled with her necklace. Sue then wrote "Sue is feeling happy" in the "HAPPY" column of the chart which Marie had begun earlier.

Soon everyone wanted a turn. Jennie, I noted, was confused. She could participate orally but when it came to writing in the appropriate column, she seemed uncertain. We concentrated for the time being on making the "feeling" connection orally. More information for my file card.

In art, we borrowed Pierre's idea and made face buttons. (Thank you, Pierre!) I just used simple circles of bristol board and safety pins. All the students made a happy and sad face for themselves. We talked more about "happy" and "sad" as we worked.

Alex surprised me. For the first time he put a mouth on his face. Usually he doesn't. Things ended on a good note. I didn't even have time to read the story to them. But there was lots of talk and lots of involvement as we made our buttons. As well, we translated some basic ideas into writing. And I know I can use the cloze results as informal indicators of connections that the students were able to make.

Tomorrow, I'll vary the cloze exercise with each one supplying a classmate's name and the appropriate prize.

ENTRY VI

I read *Alexander* . . . all in one sitting! I was playing that one by ear, waiting to see if I could hold the students' attention. There was no problem at all. It was obvious that all were very interested in Alexander's day. They loved the illustrations. It was so evident that they related to his feelings because they kept saying so. I offered every chance I could for them to predict. They seemed to have no problem with that. Paul was quite intrigued with the gum in Alexander's hair. (Then, I suddenly remembered his own experience the week before with glue!) I urged him to compare his feelings with Alexander's. Paul told us quite a story.

Sue was "off" today. It fits a pattern of "distractedness" which becomes quite apparent on certain days. It gets in the way of her concentration. She stays still for only a few minutes. I'm going to "track" this on her card. Maybe that will help me figure out the reason for her fluctuating behaviour. This is something that should be shown to the nurse, as I know Sue is receiving medication. And I'd like to better understand the connection between her medication and the way she feels.

We looked at the "Feeling Good, Feeling Sad" chart, and then we went back to the cover and illustrations of the book we had read together. Yes, Alexander was in the "Feeling Sad" column! We read the title, we spelled the title. Marie pointed to each word as we said it. We kind of made it into a singsong chant. The students all enjoyed that. Out came a new chart: *Alexander's Day* (Marie's idea). There were lots of suggestions! Jennie

was actively involved. More flying by the seat of her pants but I noticed being in a group helped her figure out things. Sue joined in. Was less distracted. I got her to cut up some labels for me so we could mix up the title words. Marie was in charge of the printing. Bossed everyone, but I think we all sensed Marie is just proud of her writing prowess. No one seemed to mind.

I worked on some cloze activities. I linked them to the students' own feelings about their prizes. This time I wanted to see if they could now talk and write about not only their own feelings but the feelings of others in the class. First we placed the prizes on a table. Each child printed their name on a card beside their prize. I gave Pierre and Jenny help but each understood that the letters represented their names. They know exactly with which prize they should place their name. We called out the name for each prize and when that seemed to work well, I asked each one to pick out someone else's name and prize. Could they do that? Quite well. Could they go to the chart and decide in which column the name and the prize belonged? Marie, again, did this well and shows an awareness of writing as representing thought. She also has excellent motor control and is now taking great care to make her words look "pretty." She gets great satisfaction from doing this. Jennie needed help. Alex is still reserved but indicates he understands. Paul seems proud of the fact he didn't like his prize. He thinks the "Sad" column should belong only to him. I note that Alex works well with Jennie. That's good. All the students were involved in these activities and several are showing different types of progress.

ENTRY VII

I keep thinking about all the things I could be doing and haven't done. We aren't doing enough free drawing or even writing. Pierre and Paul love drawing. They both tell wonderful stories with stick figures.

I find there are all sorts of things we can do with this story. This is the third reading of *Alexander* . . . and the students are still finding and adding new feelings to the chart. Our list grows. I introduced sequencing by discussing Alexander's morning, his day at school and at home, and his evening. The story lends itself nicely to categorizing and sequencing activities. We do this on the board with everyone taking part. We are also making charts, lots of charts! The children enjoy transferring their knowledge and ideas onto the various charts.

Pierre's happy face gave me an idea of how to relate Alexander's feelings to those of the students. We made a bulletin board display of our happy and sad name buttons. Each day the students put their own buttons beside a feeling that reflects their mood. I find I get a lot of mileage from this.

"Sue, is that a sad feeling? Why don't you bring us your button and tell us about it?" It seems to help them express their ideas and feelings.

Gourami's in class after a long absence. Pierre helped him with his buttons and insisted that Gourami have a prize!

We are getting to the point where several activities can go on in the classroom at the same time. Marie and Paul are designing a class book about everyone's feelings. It's easy. Paul draws a picture of himself or Marie doing something that makes each of them feel either happy or sad. Marie then prints a caption. (I gave her the charts with all our feeling words and names). She's working well independently. Gourami, Sue, and Alex love to hear the story over and over again. They still find examples of Alexander's bad day and want to help put events and ideas on the sequence charts. Pierre loves the pictures in Eugenie Ferade's *A Difficult Day*. He pores over them constantly. I try to read a different story on the same theme every day.

Tomorrow there's a puppet presentation related to the Child Abuse Program. I'll be able to work this in. We will be making paper bag puppets. I'm sure the presentation will interest the students, especially if they can make their own puppets.

ENTRY VIII

The puppet show was good. The kids enjoyed being included in an assembly of the whole school and we had a great time in class designing paper bag puppets. Each child made a happy and a sad puppet. We had to guess which one would pop out behind the improvised puppet theatre and then we got a chance to ask the puppet about his/her feelings. These kids are learning language: they really are caught up in the joy of sharing and expressing their own feelings!

I'm starting to take stock. We have explored Alexander's feelings, we have related his feelings to our own, we have talked about feelings and worked with words - selecting, sounding, organizing. Marie and Pierre are attempting beginning story captions for a class book. Marie has the idea of capital letters and, relying on her word list, gets good practice with spelling. Pierre astonishes me with the richness of his verbal storytelling ability. He's now dictating his own stories to me; these will become part of his very own book about feelings.

Jennie is having difficulty. She has missed two days of school, which doesn't help. I try to work with her when I can. She also works well with Alex, and I must say he prides himself on carefully explaining things to her.

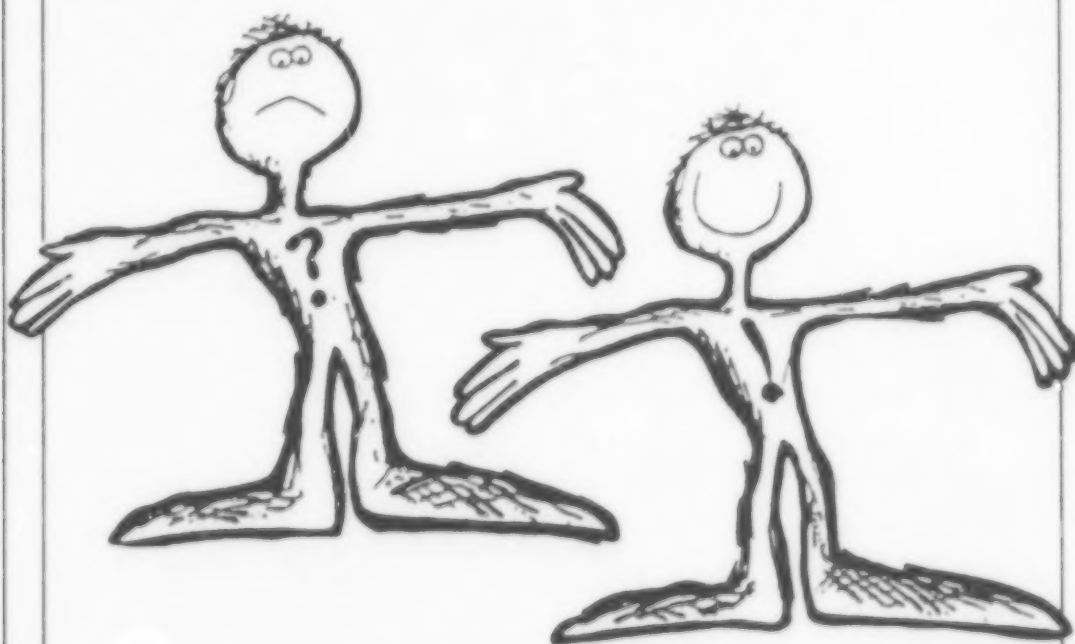
My "tracking" of Sue's behaviour is paying dividends. Her mother says they are trying to adjust the medication and she, too, has noticed different behaviour patterns. She's asked me to continue with my observations as she wants to discuss them with the family doctor. Alex's drawings alone suggest a growth spurt. He's very engrossed in happy and sad stick figure stories. He prefers to work alongside Jennie, and I find this behaviour indicative of his willingness to participate in shared learning experiences.

So far, we have read seven stories about feelings and found enough language activities related to Alexander's experiences alone to fill up any checklist. You should have seen the lesson I got out of "bad," "sad," "mad" and "glad!" I'm kind of pleased; I also find I look forward to my end-of-the-day entries.

ENTRY IX

Showed *Free to Be You and Me* today. The class loved the vignette of the puppets in the nursery! Actually, I showed it again in the afternoon and we invited all the primary classes in to see it with us. Before that, we set Marie and Paul's books on a display stand. We cut out soft clouds for all our good feeling words and we mounted them on the bulletin board. We did sad feeling words in blue. I should do more of this mapping. The room looked nice--a hub of activity. The three posters about feelings which I bought helped. So did the literature from the Child Abuse Program. The kids were very proud to host the other classes. Each child got a chance to show some of the "feeling" books in our collection. They felt proud to point out, even recite, the words on our charts. I felt everyone had a chance to feel good. We were asked if we might display some of our work in the front hall. Then I felt proud! I wish I'd thought of juice and cookies . . .

Verbal and Non-Verbal Messages



VERBAL AND NON-VERBAL MESSAGES

GENERAL AND TERMINAL OBJECTIVES

2. The student will demonstrate an ability to participate in communication exchanges:
- by responding to non-verbal, oral, visual and/or printed stimuli in meaningful contexts;
 - by composing non-verbally, orally, and visually and/or in print in meaningful contexts.

(Language for Life)

INTERMEDIATE OBJECTIVES

Reading, Writing, Listening and Speaking activities will encourage students to:

- become aware of the importance of print through a study of the role of signs, symbols and messages in everyday life;
- experience and respond to print as a way of understanding that reading is a meaning-seeking process;
- develop self-confidence by helping them to become more self-sufficient in their environment;
- enjoy the riches of literature.

BOOKS *What Will You Do?* by Lynn Senecal

I Read Symbols by Tana Hoban

I Read Signs by Tana Hoban

Mr. Pine's Mixed Up Signs by Leonard Kessler (Scholastic Books)

INTRODUCTION TO THE MODULE

The book *What Will You Do?* helps students to find answers to questions concerning everyday situations, thereby presenting them with opportunities to become more self-sufficient. The vocabulary is simple, and the illustrations are not restricted to any one age group. It is therefore possible to consider this module as appropriate for both elementary and secondary students.

GETTING READY

The teacher may wish to:

- select the activities which are appropriate to the age and experience of the group. Keeping in mind the integrated approach, activities which encourage reading, writing, listening and speaking should be included.
- prepare individual books for each student. The book "*What Will You Do?*" is included for copying with permission of the author.
- enlarge the pages of the book at a school Media Centre or commercial Copy Centre. Colour could be added to the illustrations to make the book more attractive, while laminating would assure permanency.
- select pages from the book to be enlarged and coloured to make posters for display in the classroom.
- collect and display pictures of signs and symbols found in our environment.
- refer to the *Level II, Cycle I Sample Literature Units (Elementary Language Arts)* for a further unit on this theme: "Tales From the Treetops".
- plan trips around the interior and exterior of the school to observe signs.
- plan community trips to identify signs and to study their significance.

SETTING UP

Although this module could be introduced and worked on in depth for a limited period of time, it is anticipated that this is an on-going theme which could become part of everyday classroom activity over a long period of time.

At the time the module is introduced, the classroom learning environment should be structured to highlight the theme (e.g., through the display of

appropriate pictures and posters). Books, charts and magazines should be available for sharing. Paper, crayons, paint and markers should be readily accessible. These materials will encourage exploration with print through reading, writing and interactions, as students share in the flexible learning environment.

A. DEVELOPING THE CONTEXT

- Bring in four similar-sized tins of different foods, e.g., peas, peaches, dog food and beans. Remove the labels before the students arrive. Ask the students to examine the cans and choose the one they think that they would like to have for lunch. Following this selection, make a simple graph to indicate the number of students who have chosen each can. Replace the labels on the cans and discuss whether the students are pleased with their choices. Discuss the need for labels to identify the contents of cans and packages. If more reinforcement is needed to consolidate the concept of the need for labels, carry out similar activities with other items, e.g., cereal boxes, cookie packages, etc.
- Prepare four jars of water to which are added harmless substances (e.g., sugar, salt, vinegar, peppermint). Ask the students to identify the contents by tasting. What could we do to be sure we know what is in each bottle? The need for labels is apparent. Label each jar.
- Pretend that someone new will be coming into the room. What labels would be helpful to assist the visitor to find essential materials? Could we label the cupboard doors to show where we could find art paper, paint brushes, notebooks, etc? Relate the labels on the cans and the jars to the labels on classroom cupboards.
- How could a visitor know who we are? Could we label our desks? Make name tags for our desks and for others to wear when we are in class? The teacher should make a name tag as well.
- Do students know any other signs or labels? How do they know which classroom is theirs? Where are the boys' and girls' washrooms? What do you do to find your way out of the school in an emergency?
- Introduce the concept of messages that do not require words--the school bell ringing to indicate school is over, raising a hand to indicate you want to speak, etc. Following the discussion, look at a sheet which illustrates non-verbal signs. Look at each picture. Do you know the message? Talk about meanings.
- Have pictures drawn to illustrate messages (e.g., No Smoking, No Pets Allowed, Put Garbage Here, Don't Run, Stop, Bus

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Stop, etc.). If this is not practical, collect pictures of signs and match the pictures with the oral or written messages. Reinforce the concept that people use picture signs to send messages.

- Mime familiar messages. The students mime a non-verbal message. Other students explain the meaning of the message (e.g., come here, hello, goodbye, ssh!, stop, walk).

At this point, students should begin to realize that we send messages with picture signs, that we send messages by speaking, and that we send messages by writing words.

Although these suggestions are made in quick succession, it is understood that each concept will be introduced and worked on over a period of time, until the students are comfortable with the information, and are ready to move onto the next concept.

B. INTRODUCE THE BOOK *WHAT WILL YOU DO?* IDENTIFY "QUESTION MAN" AND "ANSWER MAN."

Enlarge the pages of the book, which appears following this module, to make a big book for class presentation. Students gather around the teacher and listen to the story as it is read uninterrupted. Repeat the reading, pausing this time to enjoy the rhythm and rhyme, and to encourage comments on the illustrations. As the story becomes familiar, try cooperative reading where all chime in. This encourages reading-like behaviour and an interest in books. Reactions are encouraged and accepted as given.

After repeated reading of the big book, distribute personal copies of the book to each student. Allow plenty of time for a personal "reading experience"—time to interact with the print, with the illustrations, with the ideas. This personal interaction with their very own book helps students to perceive themselves as readers, and encourages them to seek meaning from print.

Within each page of the book is the nucleus of a lesson, and an opportunity to help the students understand the world around them. Following are some suggestions to use in developing meaningful learning experiences.

C. LEARNING ACTIVITIES

- Allow students to experience shared-reading from the "big book" until they can predict the language and read by themselves. This should be a happy, informal time, not a forced drill "to learn the book."
- Direct the students' attention to the vocabulary of the book, and ensure comprehension of the messages presented.

- Discover how lights may be turned on. Examine plugs and switches. Practise turning lights on and off. Learn to use a flashlight.
- Develop safety rules to follow:
When it's dark outside, go home where it's safe.
When it's dark inside, turn on a light in the room.
When it's bedtime, turn off the bedroom light.
- Write the rules on a chart and use them as reminders. Add new rules as experiences with the theme develop.
- Discuss safety when handling electrical fixtures. If appropriate, teach how to change a light bulb.
- Visit various areas of the school to find out where lights are and which switches are used to turn lights off and on.
- Encourage family cooperation in reinforcing concepts developed in school. Students need many varied experiences to be able to generalize and make the learning meaningful.
- Give students a copy of the traffic light pattern. See page three of *What Will You Do?* Identify the traffic signal and elicit any experiences they have had with traffic lights. Colour red, yellow and green in appropriate spaces.
- Ask the students to move around the classroom while the teacher holds up red, green signs. Students "stop" and "go" on signal. Students may also role play traffic officers and direct the traffic themselves.
- Discuss the role of crossing guards and the role of students in obeying them.
- Play the game *Red light/Green light* in the school gym, playground or classroom.
- Walk to a set of traffic lights. Note the colours, their position on the signal post and their significance. Practise crossing on the appropriate signal.
- Note any arrows or pedestrian signals which provide directions for safe walking. Walk to this area frequently enough to consolidate the concept of safe crossing at intersections.
- Upon returning to the classroom, discuss the trip and develop an experience chart to record details. This chart will promote meaningful reading and review.

LANGUAGE FOR LIFE
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Verbal and Non-Verbal Messages

- The students may wish to write a simple story of the trip or single words, e.g., Stop/Go/Walk/Wait. These words could be illustrated and posted for others to read and follow.
- Students need to be taught that, when there are no traffic lights, they must watch for stop signs. Walk around the school area to find "Stop" signs. Practise safety measures at corners to assure safe crossing.
- Teach the poem, *Stop, Look and Listen*. Role play the actions.

APPROPRIATE DRESS (page nine of *What Will You Do?*)

- Discuss proper action when you feel too cool. Get a sweater or jacket. What can you wear indoors when you are not comfortable?
- Cut out pictures and paste on a chart. Include various styles of sweaters and shirts.
- Discuss appropriate outdoor clothing. Make a similar chart of outdoor jackets, sweaters, etc.
- Students could be given a silhouette pattern of a person. The silhouettes would be dressed appropriately for a cool day. Add features to complete the figure.

ORAL PRESENTATION

- Students show their completed character and describe the clothing. The teacher could transcribe the description from oral to written language for sharing. By collecting the pictures and the dictated stories, a class book could be produced.
- More capable students could write their own stories and read them to their classmates.

ELEVATORS (page eleven of *What Will You Do?*)

- Plan a trip to a building that has an elevator.
- Review the numbers beforehand. At the elevator site, explain the symbol and buttons. Help students become familiar with instructions to open the doors, close the doors, press the correct floor number.
- At this time it would be appropriate to investigate escalators, turnstiles, revolving doors and stairways.

DEVELOP A PHOTOGRAPHIC ESSAY

- Bring a camera with you on field trips. Take pictures of many signs and messages along the way. Make a photographic slide essay to present to classmates and others. The slides can be shown frequently (independently or with teacher assistance) to reinforce messages.

- Create an environmental print book. Students bring in pictures of familiar verbal and non-verbal messages (e.g., names of Service Stations--ESSO, cereal names, fast food outlets, etc.). Paste in a scrapbook which can be read by the students. Add pictures throughout the year.

SCIENCE

- For more capable students, a science unit on *Sources of Light* could be developed. Discuss where lights are found and their purposes.
e.g.,
Indoors (lamp, ceiling fixtures, flashlight, nightlight, candle, fireplace, refrigerator, stove, Christmas tree, etc.);
Outdoors (entrance, auto, street lights, etc.);
Natural Sources (sun, moon, stars).

ART

- Draw pictures and include signs (e.g., street signs, store signs, house numbers, etc.).
- Write collaborative poems about colours and illustrate (e.g., What is Red? What is Green? What is Yellow?).
- Paint pictures using only the colours used on traffic lights, or paint pictures using only one colour (e.g., red). Exhibit, label and share ideas presented in the pictures.

LOOKING BACK

Throughout the unit, students should be encouraged to read their captions to their classmates, to read the writing of others, to dictate experience stories, to share book experiences, to observe the world around them, and thereby to become involved in many stimulating language experiences.

While teaching these life skills, much of the emphasis is on the language arts components: reading, writing, listening and speaking. The frequent excursions provide many opportunities for shared experiences. These experiences promote growth in several developmental areas, while independence is developed through meeting new challenges, and by increasing the students' personal knowledge and awareness of the world.

? ? ! ? ! ? ! ? ! ? ! ? ! ? ! ? ! ? ! ? !

WHAT WILL YOU DO?



Lynn Senecal © 1986

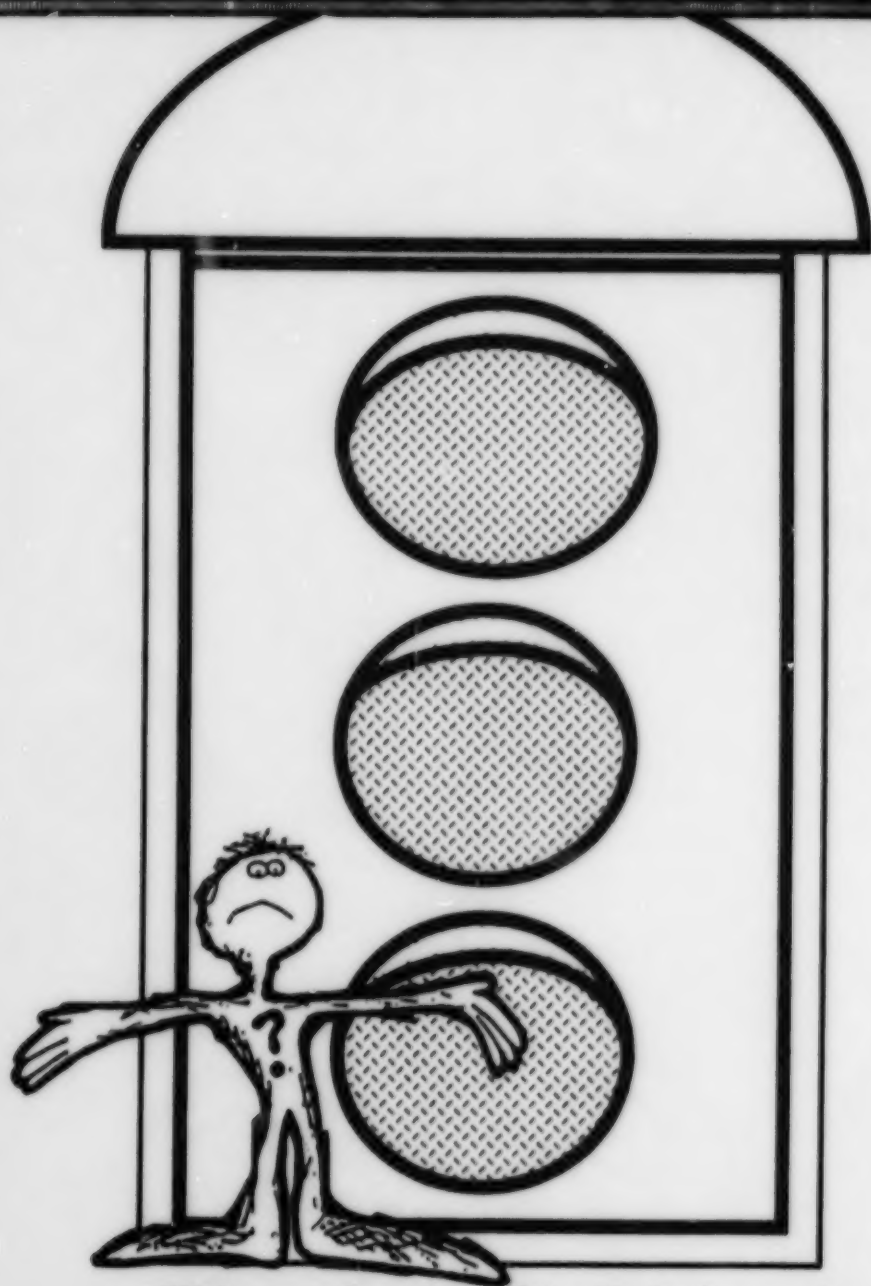
? ? ? ? ?

**What should you do
when it's dark at night?**

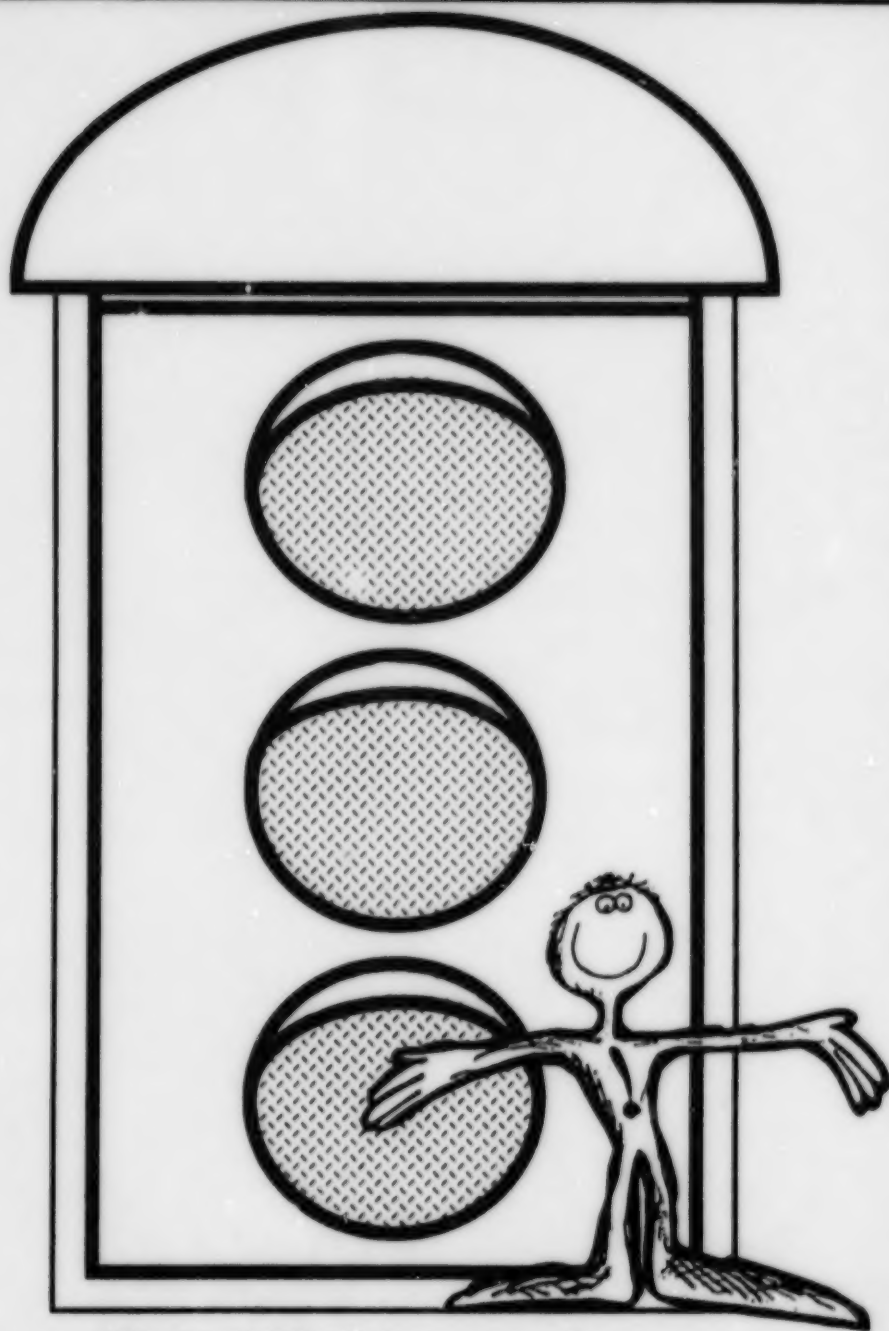




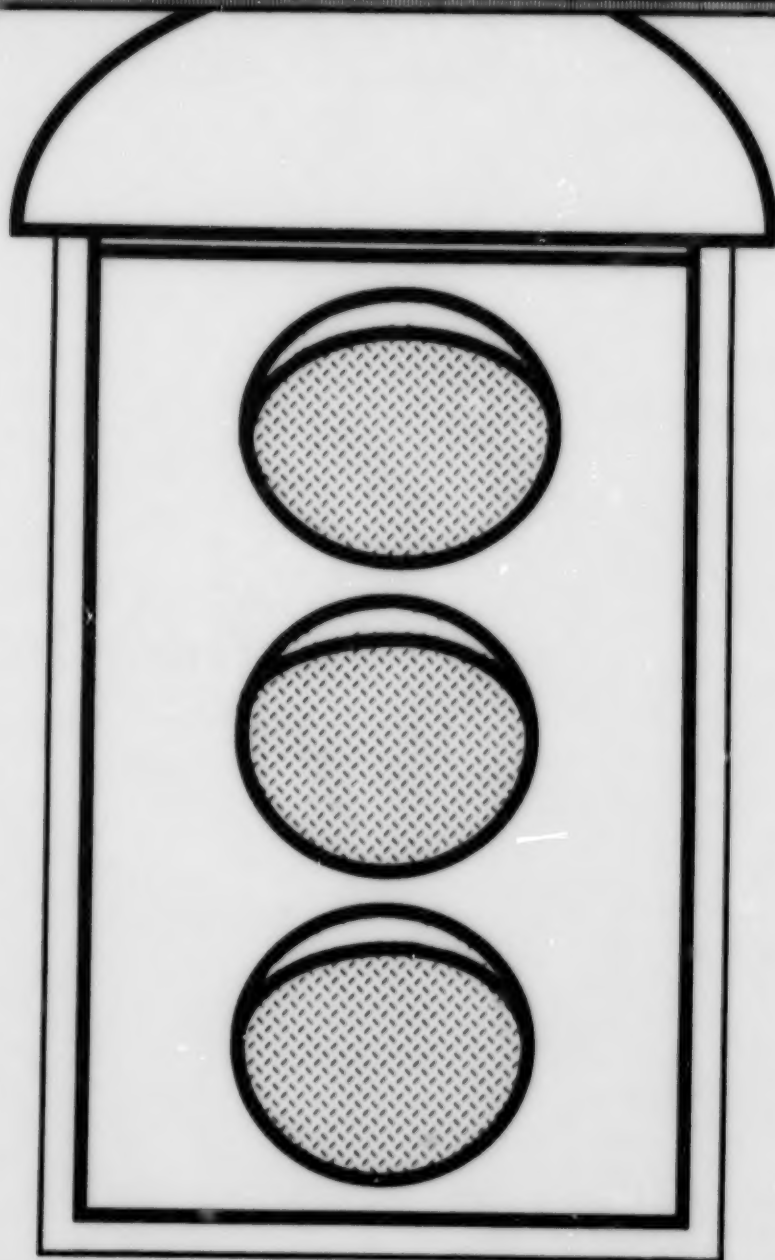
Turn on the light!



**When the traffic light's red,
what does it mean?**



Wait 'till it's green!



**Now the traffic light's green,
so...**



Go!

**ARRET
STOP**



**When you see a pole
with this sign on top,
what does it mean?**



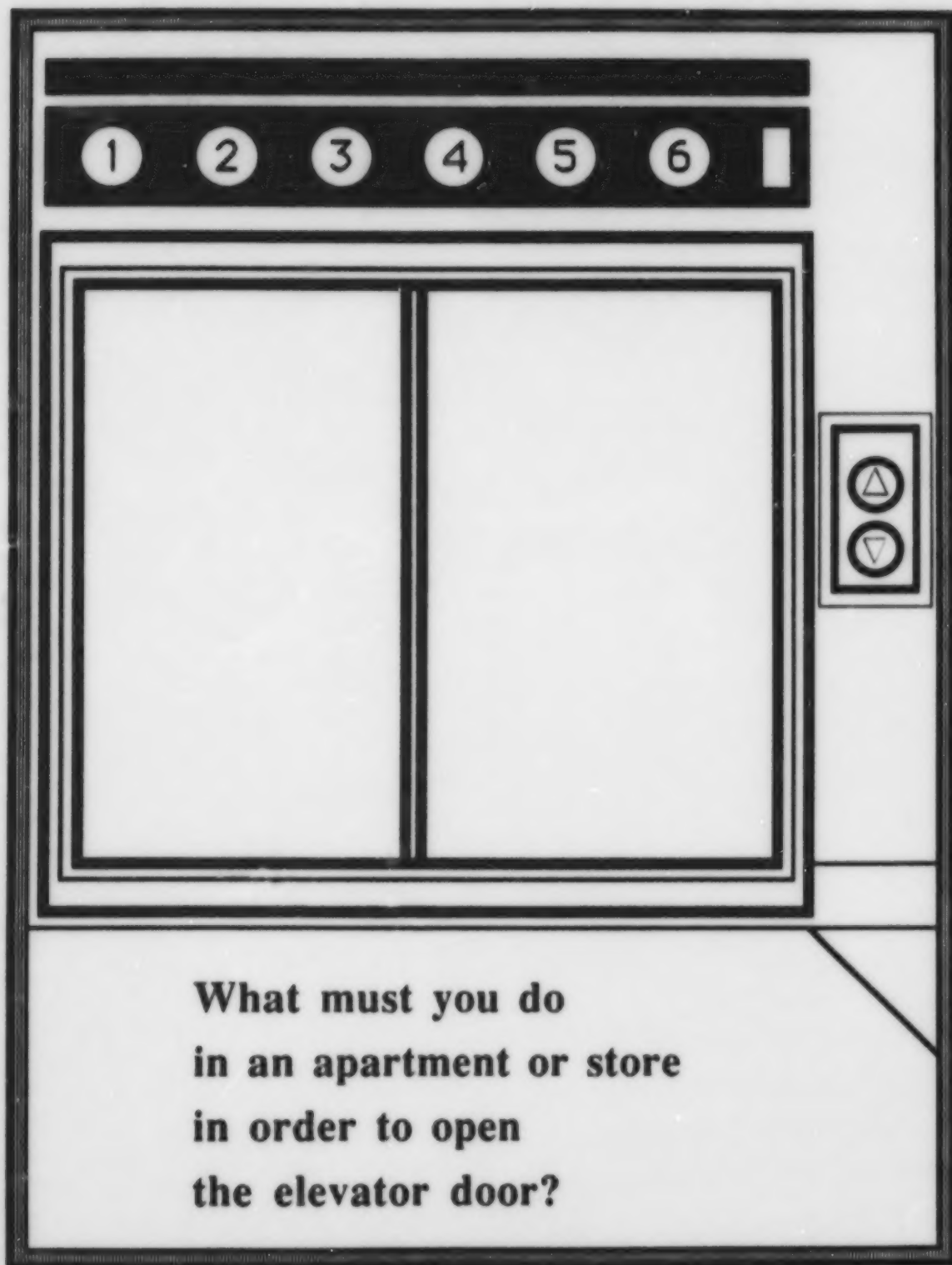
Stop!



**When it's cold in the room,
what will make you feel better?**



Wearing a sweater!



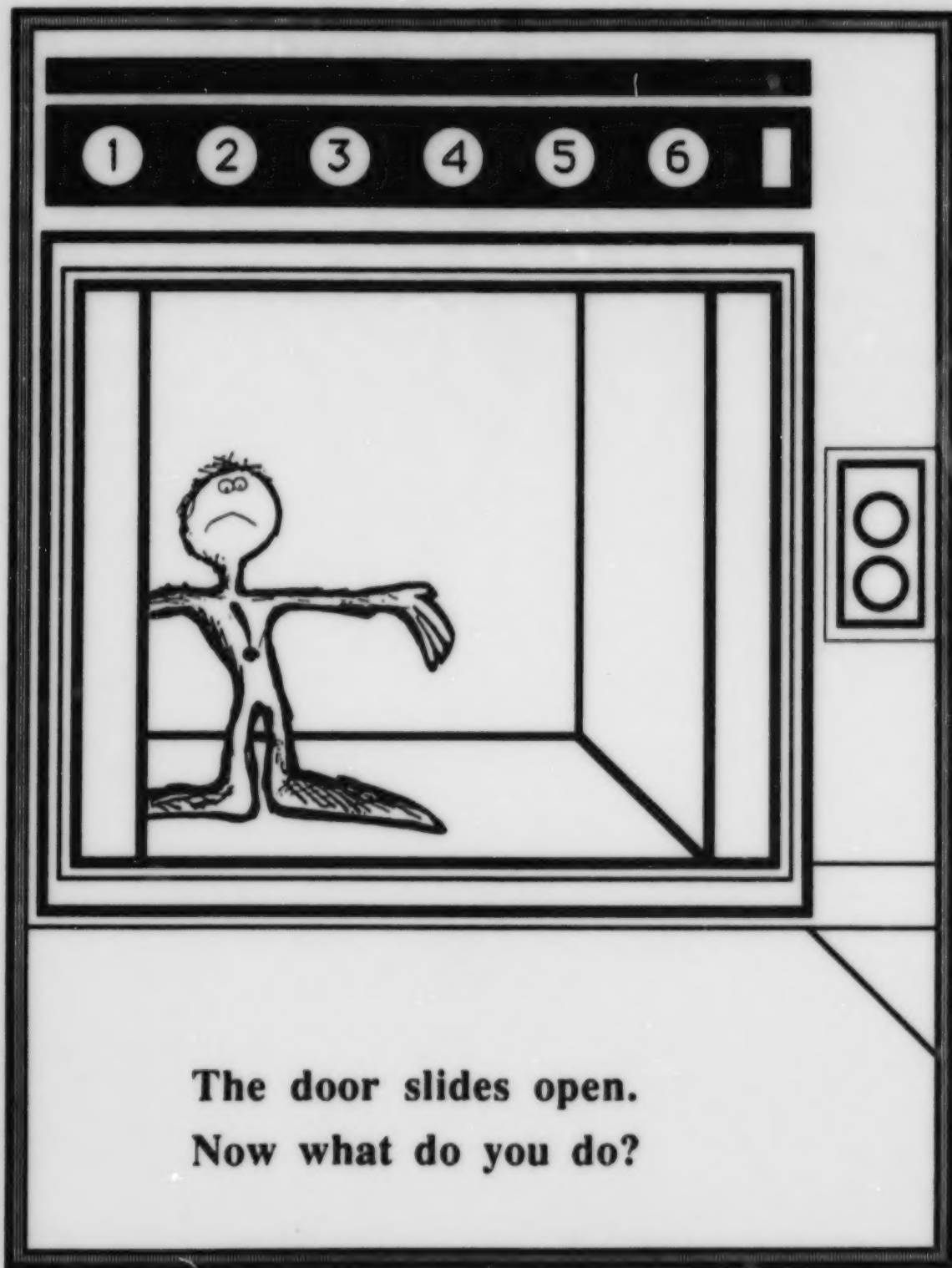
**Look for these buttons
(they're usually round)**

**Press this
to go up**

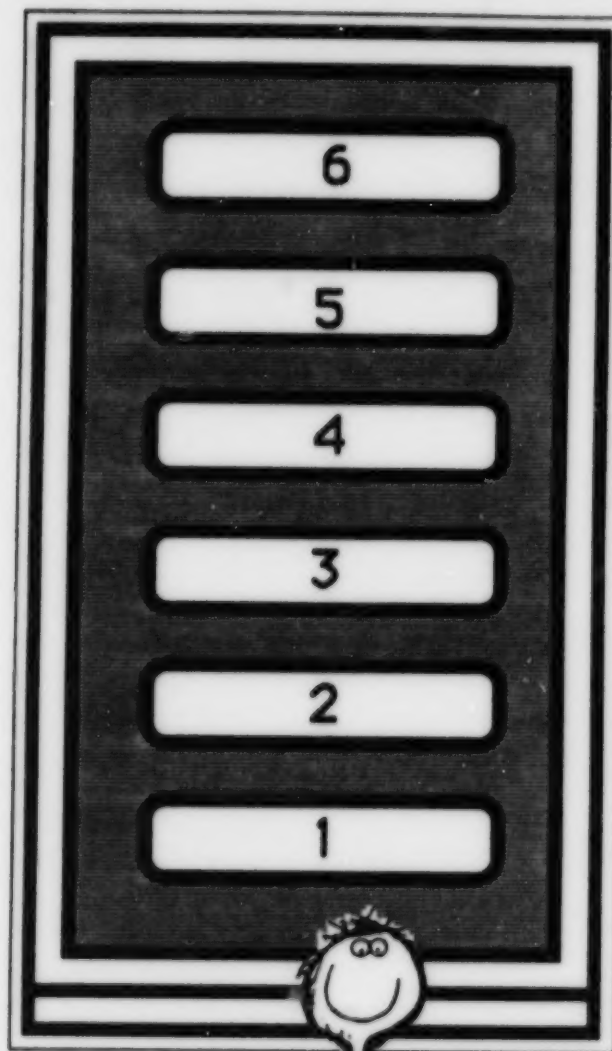


**and press this
to go down.**

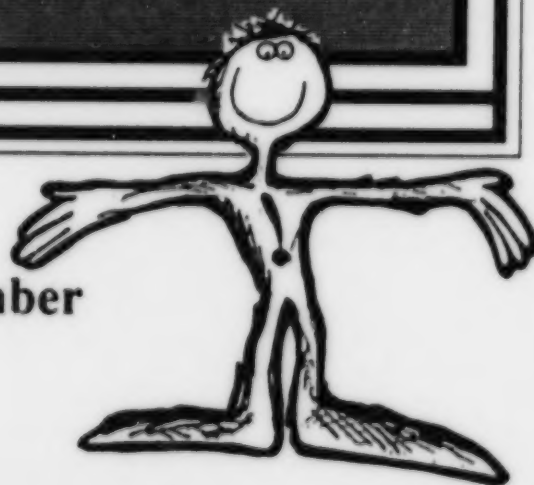




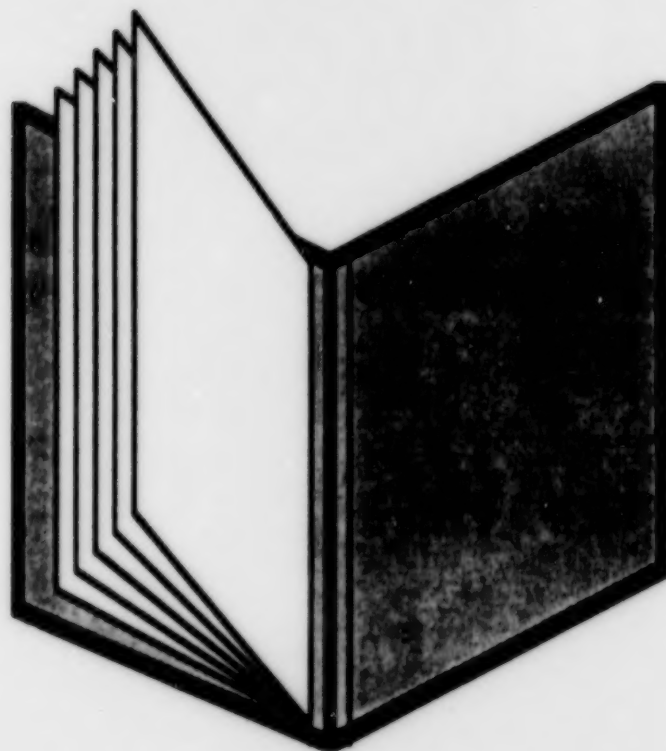
**The door slides open.
Now what do you do?**



Step in
and press the number
of the floor
you're going to.



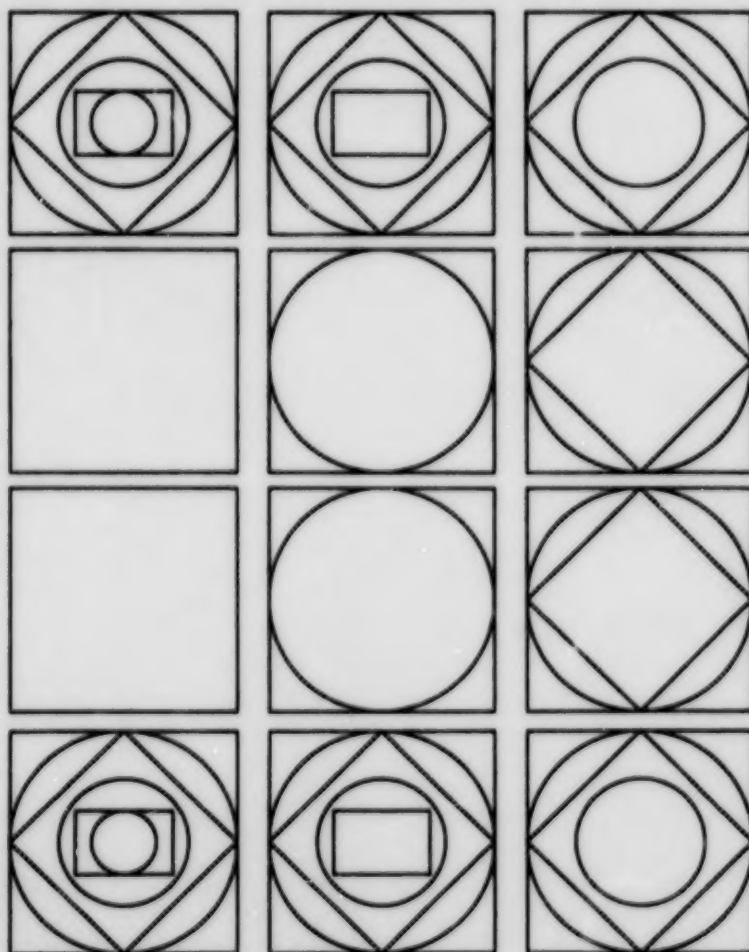
**What does it mean
when you've been reading for ages
and you turn the page
and there are no more pages?**



The End!



Integrated Module



INTEGRATED MODULE

CONTEXT

An important aim of all the programs and guides of the *General Development* program is to enable moderately intellectually handicapped students to function effectively as members of society. Students should be given opportunities to develop appropriate social behaviours, competence in dealing with various tasks, and confidence in reacting independently to "real life" situations.

This module provides opportunities for students to share their ideas and feelings, to work cooperatively with their peers, to respond to the demands of different tasks, and to explore strategies for solving common problems. As the students participate in the various activities within this module, they will be learning about the ways in which language shapes their understanding of the world.

A selection of the content and objectives from the *Self-Care* and *Introduction to the Arts* guides have been integrated with an objective from the *Language for Life* program in order to provide a focus for the activities suggested within this module. By integrating the objectives of different guides and programs, teachers may exploit language-learning opportunities across the curriculum. This module suggests one approach to integrating different objectives of the programs and guides which comprise the *General Development* program.

There are three units within this one module, each organized thematically. These units may be taught in any order and at any time throughout the school year. Each of the three units in this integrated module is organized using the following format:

- General and Terminal Objectives
- Intermediate Objectives
- Materials
- Getting Started
- Activities
- Follow-Up Activities

UNIT ONE: FIRE!

GENERAL AND TERMINAL OBJECTIVES *(General Development program)*

3. The student will demonstrate an ability to participate in positive interactions with peers and others:
 - by responding to a variety of interactions in meaningful contexts.
 - by initiating a variety of interactions in meaningful contexts.
(Language for Life)
4. To learn basic personal safety skills:
 - 4.5 To give the meaning of different signs and symbols that are directly or indirectly associated with safety.
 - 4.5.2 To give the meaning of the main symbols, signs or instructions found in public places.
(Self-Care)
2. To be aware that the objects around him/her can be represented by means of different techniques: drawing, painting, photography, modelling, assembling, making models, etc.
 - 2.1 To show that he/she associates an object with a two-dimensional representation of it.
 - 2.1.1 To look carefully at a variety of illustrations (in books, newspapers, advertising, on billboards, product packages, etc.).
 - 2.1.2 To show that he/she can recognize an object represented in a picture, drawing, or collage.
(Introduction to the Arts)

INTERMEDIATE OBJECTIVES

- The students will explore the relevant characteristics of fire and its importance to society by: listening to myths and traditional stories, engaging in discussions with their peers, and using various materials to create story illustrations and collages.
- The students will explore the connection between language and the communication process by responding to stories they have heard and by writing to various audiences.
- The students will review fire-prevention strategies in the context of the home and the school.
- The students will contribute to school life by organizing and presenting a project on fire safety and aspects of fire prevention for the whole school.

MATERIALS

- Books (fiction and non-fiction), pamphlets, newspaper and magazine articles which deal with some aspect of fire prevention, fire-fighters, fire fighting and fire fighting equipment.
- Art materials: chart experience paper, bristol board, cardboard, poster paint, felt pens, crayons, old magazines, clay, sheets of coloured cellophane paper.
- Copies of one or several of the following stories¹:

The Myth of Prometheus - adapted version; various editions.

How the Human People Got the First Fire. In Kanata, Rubio and Stone (eds.), Methuen, 1976.

Odysseus and the Cyclops in The Odyssey: Selected Adventures, Raintree Publishers, 1980.

The Steadfast Tin Soldier by Hans Christian Andersen. Various editions.

The Little Match Girl by Hans Christian Andersen. Various editions.

Legends of Earth, Air, Fire and Water by Eric and Tessa Hadley. Cambridge University Press.

¹ Teachers should note that these versions of popular stories and myths were selected on the basis of their accessibility to moderately intellectually handicapped students.

TEACHER	STUDENT
Getting started 1. This unit might be taught to coincide with Fire Prevention Week. 2. Before beginning this unit, the teacher collects and displays books, pamphlets, magazines, periodicals and visuals related to the theme, around the classroom (see <u>Materials</u>, p. 193). 3. The teacher selects a myth, legend, folk tale or fairy tale, which he/she might read aloud to the class and which relates to the unit theme. 4. Art materials (see <u>Materials</u>, p. 193) and other resources might also be obtained. Field trips and guest speakers might be organized. Media might also be ordered and previewed at this time. Activities 5. The teacher reviews the colours red, yellow and orange with the class. He/she involves the students in one of the following activities: • painting a fire, using red, yellow and orange paint. (The students may be encouraged to experiment with gradations of colour when painting.) • Design a collage of a fire, using coloured cellophane and paper. • Sculpt a model of a fire in clay. The model may then be painted.	The students select one of the suggested art activities. They may work independently, with a partner or in small groups.
The completed projects are shared and then displayed around the classroom.	

TEACHER	STUDENT
6. Writing on either experience chart paper or an overhead transparency, the teacher encourages students to brainstorm on the topic of "fire." The following kinds of questions may be asked: • What is fire? • How can fire be dangerous? be safe? • How do we cook food in our homes? Can food be cooked using fire? • What kinds of things can be burnt by fire? • How do fire fighters protect themselves from burns? From smoke? What do they use to put out fires? • Does anyone have an experience involving fire to share? • Have you seen stories about fire on television? In magazines? In newspapers? Can you tell what happened? 7. The teacher records all responses on experience chart paper, rereads them aloud with the whole class and encourages chiming in. Some students may prefer to draw their responses. These might be displayed around the classroom. 8. The teacher then asks the students, either individually or in pairs, to design a cover for a student magazine about the dangers of fire. She may provide old magazines, newspapers, etc., and ask the students to design collages for their covers. 9. When the students have completed their collages, the teacher asks them to give their magazine cover a title and to sign their names on the back.	Students contribute their responses during the brainstorming session, listen to their peers, ask questions. Students reread the chart aloud with the teacher. Some students may prefer to draw their responses. The students help the teacher to organize a display of the completed chart and of their drawings. The students design a collage for the cover of a magazine about fire, working individually or in pairs. The students compose a title for their magazine cover and write their own name(s) on the back of the cover.

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TEACHER	STUDENT
10. The collages are collected and displayed on the blackboard. The teacher then asks the class to talk about each other's pictures and to try to guess the student-artist(s). Details of particular collages should be pointed out, as well as the particular ideas and feelings each collage conveys.	The students attempt to guess each other's collages and note or express the ideas or the feelings each collage conveys.
11. After discussing all the collages with the whole class, the teacher then draws the students attention to the magazines and books on the theme of fire displayed around the classroom. He/she may ask what messages the titles or illustrations convey, which looks the most interesting, etc.	The students talk about the various reading materials displayed around the classroom.
12. Selecting a pamphlet, magazine cover or poster, the teacher may ask the students to tell what details provide clues about either the message or the content of the magazine/pamphlet/ poster. She may ask: • What do you see in this picture? • What do these details tell you? • Do you recognize any words? Which ones? • Is this a happy or sad or exciting message? After the discussion, the teacher may consolidate all the previous learning by drawing the students' attention to their fire projects, collages and the materials around the classroom. He/she should discuss with the whole class the messages conveyed by these visuals.	The students share their ideas and knowledge, in response to the questions posed by the teacher. Some may ask their own questions. The students listen, ask questions, contribute stories and information as previous activities are reviewed.

TEACHER	STUDENT
13. Before reading the selected myth, legend, folktale or fairy tale, the teacher may share the cover and illustrations in the text with the students and discuss the message(s) these drawings communicate. The teacher may then introduce the story to the class briefly, before he/she begins to read.	The students listen and participate in the discussion.
14. The teacher then reads the selected story in its entirety. As he/she reads, the teacher should model different strategies. He/she may, for example, move her finger across several lines of print, share the story illustrations again as he/she reads, note the title and title page of the text. Questions, chiming in and predictions should be invited.	The students may chime in, ask various questions and attempt to predict events in the story.
15. When he/she has completed reading the story, the teacher encourages students to share any thoughts, ideas or questions they may have. All questions, ideas and comments should be transcribed onto the blackboard, an overhead transparency, or chart experience paper.	The students share their initial reactions and contribute to the writing of these responses by dictating to the teacher-recorder and reading aloud as the teacher writes, or by transcribing their comments themselves.
16. Given the rich language of many of these stories, the teacher may wish to encourage further explorations of the story and the language of stories. He/she may, for example: ● transcribe key sentences from the story onto sentence strips, and ask the students to place the strips in story order or to change the order to create new stories; <u>and/or</u> ● transcribe imagery from the story onto large index cards and ask students to illustrate the imagery;	The students may: ● place sentence strips in their original story order and/or create new stories by combining sentence strips in different order; <u>and/or</u> ● interpret certain story images visually;

TEACHER	STUDENT
<u>and/or</u> ● organize a whole class storytelling, in which each student contributes to the retelling of the story; <u>and/or</u> ● select events from the story which students may dramatize; <u>and/or</u> ● ask the students to build a diorama, using shoe boxes, to depict their favourite part of the story.	<u>and/or</u> ● contribute to a whole class storytelling; <u>and/or</u> ● dramatize story events; <u>and/or</u> ● create a story diorama
17. The teacher then tells the students that they are all going to participate in writing and producing a class version of the story. To help the class to prepare, the teacher reads the story again. As before, chiming in and questions should be encouraged.	The students listen to a rereading of the story, ask questions and chime in.
18. The teacher may then ask the students to talk about their favourite story incidents, story characters, etc. As the class shares their responses, the teacher records these onto the blackboard. (During this discussion, the teacher may want to read all or part of the story again). After the discussion, the teacher works with the class to arrange the story incidents into sequential order. The teacher lists the incidents on chart experience paper, using a different colour for each incident.	The students talk about their favourite story incidents and characters. ● The students contribute by suggesting the appropriate chronology of the various story incidents. Experienced writers may help the teacher transcribe the incidents from the blackboard onto the chart.
19. The teacher rereads all the story incidents and encourages the whole class to chime in.	The students "chime in," and may ask further questions or share their responses to this rereading.

TEACHER	STUDENT
20. The teacher distributes writing paper and pens and tells the students that they are all going to retell the first incident listed on the chart, in their own words. He/she may begin by brainstorming for suggestions and may ask some of the following questions: • Can you tell me what happens in this part of the story in your own words? • What might be a good beginning as you start to write about this part of the story? Some of the students may prefer to illustrate the incident instead of writing about it. The teachers may brainstorm for suggestions with these students while others are writing.	Students contribute their ideas for writing and/or illustrating this incident from the story.
21. The teacher may lead the whole class in composing the first part of the story in their own words, or may decide to let the students write independently. Regardless of the approach used, the teacher provides time for an oral reading of the students' story beginning(s).	Students compose their stories independently or in a whole-class setting. Some students may read aloud what they have written.
22. The teacher may then use the strategy described (pp. 194-195) to work through all the incidents listed on the chart, until each student has completed his/her own story. Those students who are illustrating the class story should also be helped to complete their visual story. (NOTE: The teacher may transcribe the story for those students who are illustrating the text, and/or for less experienced writers.)	The students write and/or contribute in various ways to a complete version of an individual or class story.

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TEACHER	STUDENT
23. (An alternative to the approach suggested above.) The teacher may compose the story with the whole class by working through each incident on the chart and transcribing the students' suggestions on chart experience paper. The teacher may then prepare a story book for each student that includes blank sheets for the students to design the story's cover and illustrate the text themselves. 24. If some students are transcribing the story themselves, and others are drawing illustrations, the teacher may involve the whole class in collating and in binding their completed stories. Each student may be asked to design a cover for his/her story book. 25. The teacher may then ask the students to join him/her in reading their individual or group story/stories. 26. The teacher may now help the students to share their completed stories with a wider audience (parents, siblings, another class, other teachers, etc.) by: • composing a letter with the whole class to send home to parents and/or siblings; • preparing an invitation to ask another class, other teachers, parents, etc. to come to class for a story reading. 27. The teacher should set aside time, after the students have presented their stories, to share their feelings, reactions, sense of accomplishment.	The whole class contributes to the publishing of their story book(s). The students read their completed class stories aloud. The students participate in choosing an audience to hear their stories, and in composing the letters or invitations. Students share their reactions to the experience of presenting their stories to their families and/or to other members of the school community.

TEACHER	STUDENT
28. The teacher reviews with the class all that they have learned about fire. He/she then introduces the topic of modern fire prevention by asking the students to consider: ● the ways in which fire can be dangerous--in a school, in a movie theatre, at home, in a shopping centre, etc.; ● people who fight fires--equipment used, etc.; ● safety procedures to follow during a fire; ● ways in which fires may start accidentally (in the home, in a forest, etc.). The teacher should record some of the students' ideas on a chart. Different charts may be developed, for example: a fire fighters' chart, a fire safety chart, etc. 29. The teacher may also consider some of the following or similar activities: ● taking a field trip (to a local fire station) <u>and/or</u> ● inviting some guest speakers (fire-fighter, volunteer fire-fighter, local journalist, etc.) <u>and/or</u> ● showing a movie on the role of fire-fighters, some aspect of fire prevention, etc. <u>and/or</u>	The students contribute their ideas, experiences and knowledge in response to topics and activities presented on the theme of "fire." Students participate in a planned field trip, in a guest speaker's presentation, in a discussion of scale models of fire engines, etc.

TEACHER	STUDENT
● reading appropriate non-fiction books or articles on the role of fire-fighters, on the uses of fire equipment, on particular issues related to disasters involving fire <u>and/or</u> ● examining scale models of various fire engines used for fire fighting in many communities. 30. While the students are exploring these topics through the various activities selected, the teacher illustrates, on separate cards or large pieces of paper, the various symbols found in the school which relate to fire or to general emergency procedures. The teacher should also make enough copies of each symbol to be distributed later to individual students in a booklet format. 31. When the activities related to fire prevention have been completed, the teacher tells the class that they are going to investigate fire prevention measures in their own school. He/she displays the large symbol-cards for all the students to see and asks them to share what they know about each one. He/she may ask some of the following questions: ● Where have you seen this symbol in the school? ● What do you think it means? ● What clues help you to decide what this symbol means? ● What does this symbol ask you to do? ● What other safety rules should you remember, in case of fire?	The students identify and share the meaning of the various fire symbols presented. They may also respond to some of the suggested questions regarding safety rules, etc.

TEACHER	STUDENT
(The teacher may review the class Fire Safety chart, Item n°28 in this module.) 32. Once these initial understandings about the symbols presented have been discussed, the teacher distributes copies of these same symbols, in a booklet format, to each student and asks the students to write the meaning for each symbol in their booklets. Completed booklets should be reviewed with the whole class. 33. The teacher may then organize an appropriate time for the whole class to leave their classroom and, following the directions conveyed by the symbols in the hall, to exit the building as they would during a fire drill or a similar emergency. 34. Following this activity, the teacher provides time for the whole class to discuss: • the location of the symbols which directed them to leave the building; • other warning signals which accompany school emergencies (example: bells ringing, smell of smoke, etc.); • any additions which they might like to make to their class Fire Safety chart (Item n°28 in this module).	The students transcribe the meaning for each symbol into their individual booklets. Students participate in a mock emergency evacuation. The students share their experiences with respect to school symbols, fire safety rules within the school, etc.
Follow-Up Activities 35. The teacher may conclude this unit by selecting one of the following activities:	Students participate in one or several follow-up activities, such as those listed opposite.

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TEACHER	STUDENT
● creating a school fire safety flier, to be printed and presented to the principal, school committee, or another class; OR ● organizing a display cabinet on the theme of fire or on fire safety and fire symbols; OR ● organizing an Open House in order for parents, other students, etc. to view the various projects completed on this theme; OR ● preparing a slide show of the projects completed by the whole class to show to the students of a neighbouring school.	

UNIT TWO: THE SCHOOL

GENERAL AND TERMINAL OBJECTIVES (*General Development program*)

3. The student will demonstrate an ability to participate in positive interactions with peers and others:
 - by responding to a variety of interactions in meaningful contexts.
 - by initiating a variety of interactions in meaningful contexts.
(*Language for Life*)
5. To learn basic "adaptation to the environment" skills.
 - 5.3 To take the initiative in everyday activities.
 - 5.3.8 To tell about something he/she has experienced.
 - 5.4 To observe a certain code of behaviour in living with others.
 - 5.4.5 To cooperate during a given game or task.
 - 5.5 To observe an appropriate code of behaviour for living in society.
 - 5.5.3 To make suggestions.
 - 5.5.4 To give his/her own opinions and respect the opinions of others.
 - 5.5.5 To play a role in a given activity.
(*Self-Care*)
2. To be aware that the objects around him/her can be represented by means of different techniques: drawing, painting, photography, modelling, assembling, making models, etc.
 - 2.1 To show that he/she associates an object with a two-dimensional representation of it.
 - 2.1.1 To look carefully at a variety of illustrations (in books, newspapers, advertising, on billboards, product packages, etc.).
 - 2.1.2 To show that he/she can recognize an object represented in a picture drawing, or collage.
 - 2.2 To show that he/she associates an object with a three-dimensional representation of it.

2. To look carefully at a variety of three-dimensional representations (statuettes, dolls, toys, models, etc.).

2.2.2 To show that he/she recognizes an object that is represented by a model, statuette, etc.

(Introduction to the Arts)

INTERMEDIATE OBJECTIVES

- The students will explore the topic of scale modelling by engaging in class discussions related to the topic, by reading articles about scale models, and by constructing their own scale models using various materials.
- The students will participate in activities which support the development of motor control and coordination.
- The students will improve their abilities to follow written, visual and oral directions.
- The students will explore the physical environment of their school.
- The students will contribute their individual talents and ideas to the construction of scale models of their school.

MATERIALS

- A class set of the particular school's "Student Handbook".
- Books about: building construction, different types of dwellings (human and animal), building scale models.
- Information on tours or field trips which may be taken to the town-planning departments of municipal governments.
- A pamphlet or a booklet describing jobs in the construction industry.
- Art materials: cartons and boxes of different shapes and sizes, cardboard, bristol board, pressed board to serve as a base for models, glue, scissors, paint, coloured sheets of cellophane, paper for sketching, charcoal, coloured pencils.
- Pre-packaged construction sets, such as: Lego, Duplo, Construx, Imaginit, etc.
- Modelling kits: cars, boats, airplanes, dinosaurs, insects, animals, etc.

TEACHER	STUDENT
Getting started 1. The teacher considers possible resources and complementary teaching materials which may include some of the following: • different books and magazines on the craft of scale modelling; • a floor plan and/or photographs of the school for display; • resources within the community related to the theme and content of this unit, such as: local hobbyists who construct scale models, municipal town halls (which may display scale models of projects underway in the community), art teachers who have experience teaching scale-modelling, museums or art galleries which exhibit scale models, etc; • sufficient copies for each student of the "Student Handbook," which usually features floor plans of the school. 2. The teacher begins by exploring the students' understanding of the term "scale model." Opportunities are provided for the class to see and perhaps to handle actual scale models. (Should more traditional scale models be unavailable, plastic fruit, doll house furniture, doll houses or similar scale toys, model cars, etc. may be substituted.) The teacher encourages the students to share their observations about scale models, to ask questions, to notice similarities and differences among different types of scale models.	

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TEACHER	STUDENT
3. As the exploring continues, the teacher records the students' responses on the blackboard or on chart experience paper. During this part of the discussion, the teacher may ask the following types of questions: • How are all these scale models alike? How are they different? • In what ways do the scale models resemble the larger objects they represent? (How are the trucks like real trucks, doll furniture, real furniture in our homes, etc.) • What kinds of things can we do with scale models? • What other kinds of scale models have you seen, or do you have at home? • What was/is your favourite scale model from among those displayed? From among models you have at home? • What kinds of materials could be used to build scale models? 4. After this initial discussion, the teacher reviews all the ideas and information about scale models recorded on the blackboard or on chart experience paper with the students.	The students explore the topic and share their responses by: handling actual scale models, contributing their observations to the chart, noting similarities and differences among different scale models, responding to the questions posed and listening to the responses of others. The students respond by listening, asking questions, commenting.
ACTIVITIES 5. The teacher plans several different activities, in order to encourage the students to consolidate and to extend their knowledge and ideas about scale models. The following activities may be considered:	Students participate in one or more of the activities by: listening, asking questions, responding to the questions of others in various ways, commenting upon models viewed, and responding to articles read.

TEACHER	STUDENT
• field trip(s) to: a municipal government building to view a scale model of their town/city or of some project underway (shopping centre, recreation centre, etc.); an art museum to view scale models; a hobby store; • inviting guest speaker(s) to talk to the class: for example, model hobbyists within the community may be asked to come to school to talk about their hobbies; • reading and discussing articles from different hobby magazines on the topic of scale modelling; • involving groups of students in constructing scale models from pre-packaged kits (Lego, Duplo, Construx, model kits such as: cars, boats, aircraft, animals, dollhouse furniture, etc.). 6. The teacher encourages the students to record their experiences, knowledge and ideas in a class book. The class book may contain, for example, lists of different types of scale models (soldiers, cars, buildings, etc.), articles and photographs selected by the students from magazines displayed in the classroom or brought from home, information on the materials used for modelling (plastic, clay, lead, construction paper, special paint, etc.) and a "how to" listing of the steps to follow when building a scale model.	Students contribute to the class book by: dictating and/or composing their ideas in written form, selecting articles of interest from magazines and newspapers, bringing in information and/or resources from home, helping to illustrate, organize and collate contributions to the book, etc.

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TEACHER	STUDENT
7. The teacher then discusses the structure of the school building and should, if possible, show the students a floor plan of the building (which may be included in their Student Handbook) or photographs of the school (which may be found in school yearbooks). The teacher may help the class to construct their own floor plan of a familiar area of the school should no ready-made diagrams be available. 8. Working with the whole class, the teacher helps the students to locate and label familiar areas of the school, such as: different classrooms, the gym, the auditorium, the teachers' staffroom, the bathrooms, the entrance hall(s), the parking lot(s), the football field, etc. The completed floor plan(s) should then be displayed around the classroom. 9. The teacher explains to the class that they are going to work together to plan and to construct scale models of the school.	The students discuss the school floor plan, ask and respond to questions, write labels designating various areas of the building, label an individual or a class chart, contribute experiences and information.
10. The teacher and the students discuss the materials which are required to build the models, and ideas for exhibiting the finished projects. Procedural steps should be discussed and recorded on experience chart paper for all to use as a reference. As well, relevant sections of the class book should be reread (see Item n°6). Groups should also be established. If working with a whole-class grouping, the teacher may wish, at this time, to negotiate individual responsibilities. The classroom teacher, or an art teacher, might also demonstrate how the boxes collected for this activity (see <u>Materials</u>, p. 202), which will be used to construct the model of the school, may be covered with coloured or white paper and painted; how heavy construction paper or cardboard may be used to construct cubes or cylinders; how different techniques may be used for making windows, doors, etc. (Note: The scale model described here does not involve "cutting away" to expose interiors of classrooms, etc. Teachers are encouraged, however, to adapt this proposed format to suit the needs and interests of their particular students). Teachers may substitute the art materials suggested here for commercially-designed materials such as, for example, Lego blocks.	

TEACHER	STUDENT
11. The teacher then organizes a tour of the exterior of the school. This "talking-walking" tour might include a discussion of the building from a variety of perspectives, the shape of the building (square, rectangular, round, etc.), relative sizes of certain features of the building (height, length, breadth), etc. The teacher may also ask the students to sketch the building from one or two different perspectives.	The students participate in the tour, share and discuss their observations, draw a sketch of the school building from one or more perspectives.
12. When the students have returned to the classroom, the teacher may help them to adapt their sketches to compose one or two representative drawings of the school. These drawings may be used as references when the students begin constructing their scale models of the school building.	The students adapt their sketches, working individually, in pairs, or in groups.
13. Before the students begin to plan and to construct their scale model(s) of the school, the teacher reviews steps in the modelling procedure and any other relevant information. The teacher acts as a resource person to individuals and/or small groups during the building of the model(s). The teacher may also emphasize the cooperative nature of this activity by helping the students to discuss solutions to possible problems which may arise while they are working together.	The students participate in a review of the modelling steps by listening, asking questions, making suggestions. The students then cooperate to construct a model of the school. As they work, students may talk and exchange ideas with peers and the teacher.
14. In addition, the teacher keeps a daily journal while the models are being constructed. Copies of the journal may be made for each student to read and share when the activity is completed. In schools where video equipment is available, the teacher may also consider filming the class at work, to show to the students later.	

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TEACHER	STUDENT
15. When the models are completed, the teacher and students should discuss how to display their work in the school, and arrange to present the models to a chosen individual, group or committee. Following are some suggestions for displaying the models, together with all the other projects (class book, student sketches, teacher's journal, video, etc.):	
• a classroom exhibit, which parents, siblings, students, teachers, administrators and community hobbyists may be invited to view; • a school exhibit, displayed in glass cabinets or in the school library; • a community exhibit, displayed in a civic centre, a community library, a local art gallery or bookstore.	
<u>FOLLOW-UP ACTIVITIES</u> 16. The teacher may read his/her journal aloud to the class and then ask the students to either write their own individual journals or collaborate on a class journal about their experiences building the scale models. Individual student journals or the class journal are then illustrated and printed, to be taken home by the students. <u>or</u> 17. The teacher shows the class a movie in which scale models are featured. (Many "special effects" in contemporary films involve scale models.) The teacher asks the students to compose a two-to-five minute script for a proposed film and to construct the set for the film in scale miniature. <u>or</u>	
The students listen to and/or read the teacher's journal and then write their own journals, or contribute to a class journal. The students may also rough-draft their journal entries, exchange these with teacher or peers to read, and then prepare a final draft. The students may then take their journals home to read to their families. (Family members may be encouraged to write their responses and send these to class for the whole class to share.) The students view and discuss the movie, collaborate with their peers or the teacher in composing a short script, construct a scale miniature movie set.	

TEACHER	STUDENT
18. The teacher may ask the students to design and construct a model toy for a younger sibling or relative. (Suggestions may include cardboard-box dollhouses, fire stations or gas stations; sock toys; play people; paper money and coins.)	The students may brainstorm to generate ideas for toys, then design and build a toy for a younger sibling or relative.
or	
19. The teacher reads a short narrative that touches on the topic of scale modelling, people that are smaller than life, etc. to the class. The teacher asks the students to use the story as a springboard for a story on a similar theme/topic to be written for a younger audience. (Stories may be read to elementary students in a "twin" school or taken home to be enjoyed by younger brothers and sisters.)	The students listen to and/or read the story, share ideas for their own stories and compose a story for a younger audience. The students then read their stories to younger students, family members, etc.

UNIT THREE: PROBLEM SOLVING

GENERAL AND TERMINAL OBJECTIVES *(General Development program)*

3. The student will demonstrate an ability to participate in positive interactions with peers and others:
 - by responding to a variety of interactions in meaningful contexts.
 - by initiating a variety of interactions in meaningful contexts.
(Language for Life)
5. To learn basic "adaptation to the environment" skills
 - 5.3 To take the initiative in everyday activities.
 - 5.3.8 To tell about something he/she has experienced.
 - 5.4 To observe a certain code of behaviours in living with others.
 - 5.4.5 To cooperate during a given game or task.
 - 5.5 To observe an appropriate code of behaviour for living in society.
 - 5.5.3 To make suggestions.
 - 5.5.4 To give his/her own opinions and respect the opinions of others.
 - 5.5.5 To play a role in a given activity.
(Self-Care)
2. To be aware that the objects around him/her can be represented by means of different techniques: drawing, painting, photography, modelling, assembling, making models, etc.
 - 2.1 To show that he/she associates an object with a two-dimensional representation of it.
 - 2.1.1 To look carefully at a variety of illustrations (in books, newspapers, advertising, on billboards, product packages, etc.).
5. To express aspects of his/her inner world, using visual art materials and techniques.

5.4 To create images, different designs, using different modelling techniques.

5.4.1 To represent beings and familiar objects in a personal way.

5.4.2 To represent imaginary beings and objects.
(Introduction to the Arts)

INTERMEDIATE OBJECTIVES

- The students will explore the theme of problem solving by listening to and responding to stories of various length, by viewing films related to the theme, by expressing their individual feelings and ideas in writing.
- The students will develop appropriate listening strategies by interacting with various content in different contexts (discussions among peers, listening to a novel read aloud, answering questions, etc.).
- The students will develop appropriate writing strategies by composing for themselves, for the teacher, for family members.
- The students will be encouraged to draw comparisons and inferences from a variety of content.
- The students will experience the importance of language in their daily lives, by reading and writing with family members, as well as with their peers in school.

MATERIALS

- Copies of ONE of the following novels:

Jacob Two-Two and the Hooded Fang by Mordecai Richler. Bantam-Skylark Books, 1978.

The Shrinking of Treehorn by Florence Parry Heide. Dell Publishing, 1980.

The Legend of King Arthur. An adapted version. Various editions.

The Chimneys of Green Knowe by L.M. Boston. Faber and Faber, 1958.

An Enemy at Green Knowe by L.M. Boston. Faber and Faber, 1964.

Nothing Said by L.M. Boston. Faber and Faber, 1971.

The Iron Man by Ted Hughes. Penguin.

The Return to Sattin Shore by Philippa Pearce. Penguin, 1984.

Tom's Midnight Garden by Philippa Pearce. Penguin, 1984.

The Mirrorstone by Michael Pallin, Alan Lee and Richard Seymour.
Jonathan Cape, 1986.

Feelings by Alik. Mulberry Books, 1984.

The Giving Tree by Shel Silverstein. Fitzhenry and Whiteside, 1980.

- Individual student writing journals
- Art supplies: chart experience paper or bristol board sheets, felt pens
- A daily newspaper
- Films (all available at no charge from the National Film Board of Canada):

The Boy Next Door

(Jacques and Jimmy learn to overcome
language barriers and become friends).

18:02 minutes - colour

Getting Started

(In this animated film, the hero attempts
to practice a piano piece, but his
procrastination makes this an impossible
task).

12:22 minutes - colour

Heavy Horses

(The work involved in maintaining prize-
winning Clydesdale horses. A documentary).

14:20 minutes - colour

The Mitt

(A story without words of a boy and his mother
and their respective dreams. The boy works hard
to earn money to replace his old baseball mitt,
only to change his mind and buy his mother the
dress that she had been coveting secretly).

22:14 minutes - colour

TEACHER	STUDENT
Getting started 1. The teacher prepares for this unit by first obtaining some of the suggested materials listed (see materials). As well, the teacher should read several of the novels suggested in order to select ONE which would be most appropriate for his/her particular students. 2. Movies should be ordered and previewed first by the teacher. 3. The teacher may note thematic links among the various movies, and among the movies and the novel he/she has selected. This will become important later on, when the students' interests are evident and the teacher wishes to reorganize the suggested activities in this unit to accommodate these interests. Depending on the time of the year this unit is taught, the teacher may also find in many of these materials and suggested activities, themes, topics and issues that relate to books or other projects completed earlier in the year. NOTE: This unit was developed using the novels <i>The Giving Tree</i> and <i>Tom's Midnight Garden</i>, as well as the book <i>Feelings</i>. The particular novel(s) selected, together with the interests expressed by the students, will influence the adaptations which individual teachers make to the content and activities suggested in this module. 4. The teacher may also contact parents and other members of the community in order to request that they participate in some of the suggested activities that follow.	

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TEACHER	STUDENT
ACTIVITIES - The teacher distributes individual writing journals to each student. - As a first journal entry, the teacher asks the students to write about themselves. As a warm-up before writing, the teacher may lead the students in a brainstorming session related to the assigned topic. Ideas and suggestions may be noted on the blackboard before the students begin writing. - When the students have completed their journal entries, the teacher may ask the class whether anyone wishes to read his/her writing aloud. - When the class has listened to different students' journal entries, the teacher compares some of the feelings and experiences expressed. This may take the form of a whole class or small group discussion, in which the students explore: • similar/different activities within families; • attitudes towards siblings, friends, etc. • different interests--hobbies, pets, pastimes, etc. - The teacher then reads a selection from the book <i>Feelings</i> aloud to the class, and discusses the problems which occur in the stories read, as well as possible solutions to these problems. S/he may ask the students the following types of questions: • What happened in this story? • Why did this problem occur?	The students engage in a brainstorming session related to the topic. They may ask questions to clarify the instructions, contribute ideas and suggestions to the list on the blackboard, listen carefully, seek further information. The students write in their journals. Some may write more than one draft before producing a final version. Some of the students may wish to read their entries aloud to the class. The students contribute to the discussion by asking questions, by comparing and contrasting details, by sharing their own experiences. The students listen as the teacher reads. The students may contribute by listening, by responding to questions, by sharing their own ideas and experiences, by relating their personal experiences to the experiences of the different characters in the stories, by asking questions, by drawing inferences from the print and illustrations.

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TEACHER	STUDENT
• What happened in this story? • Why did this problem occur? • Was someone to blame? If so who? • How would you feel if something like this happened to you? • How would you solve this problem? 10. The teacher then tells the students that they are going to watch a film about two boys, Jacques and Jimmy, who face a problem which they resolve by working together to overcome differences. The teacher "cues" the class to watch for the following details in the film: • the problem the boys face; • the ways in which each boy tries to solve the problem; • the solution to the problem, which the boys work out together. 11. The teacher then shows the film, <i>The Boy Next Door</i>. 12. After the students have watched the whole film, the teacher discusses the story, focusing on the details which the students were asked to note prior to viewing (see Item n°10, above). The teacher may also show the entire film or pertinent segments of the film again, during or following the discussion.	The students watch and listen to the film and gather information based on the teacher's "cues." The students share the ideas and observations they have been "cued" to particularly notice. They may watch the film again. The students may also ask questions about story details of interest to them. Some may share personal experiences.

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TEACHER	STUDENT
13. The teacher then transcribes the students' responses to the film on chart experience paper. Suggestions supplied by the students (i.e., those related to their personal experiences) should be incorporated into the responses to be recorded. (This "class book" on the topic of problem solving should be added to throughout the unit. Whole classes, small groups and individual students should be invited to contribute to the book).	The students contribute their responses and experiences to the class book.
14. The teacher reviews the stories read from <i>Feelings</i>, the class book entry based on the film, and the ideas that students have discussed, in preparation for assigning another journal entry to the class.	The students listen carefully and may ask questions, or may seek further information.
15. The teacher then asks the students to record in their journals any ideas and/or feelings that they may have about problems and problem solving.	The students write their ideas and feelings in their journals. After they have completed this entry, some students may wish to read their writing to the class. Individual students or groups of students may contribute a page to the class book.
16. After the students have recorded ideas in their journals, the teacher may invite individual students to share their writing. Several students may be asked to record their ideas and observations on chart experience paper, to include in the class book.	
17. The teacher then asks the students to brainstorm about common adolescent problems. When the class reaches a consensus on a relevant problem or issue to explore further, the teacher asks two or more students to volunteer to act out the problem for the rest of the class. The teacher may also contribute to the improvisation, perhaps by assuming an appropriate adult role.	The students brainstorm for ideas, discuss their ideas and agree on a common problem. Two or more students compose an improvisation of this problem and present their dramatisation to the whole class.

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(The teacher need not ask the role-players to stand in front of the class; instead, the students' desks may be placed next to each other for the improvisation. In addition, the improvisation should not exceed three to five minutes.)	
18. When the class has viewed the improvisation, the teacher asks them to identify the problem, and discusses the roles of each of the participants. Finally, the teacher asks the other students to give advice to one of the participants which may help him/her to resolve the problem. (The problem and the advice which the students give may also be recorded into the class book).	The students contribute to the discussion by sharing their responses as either spectators or participants. The student-spectators then give advice which may be helpful in resolving the specific problem that was dramatized by their peers.
19. The teacher then asks the students to respond to the following problem in their journals: "What would you do if your best friend stopped talking to you?"	The students respond to this problem in their journals. Some may work with writing partners.
20. The teacher invites the whole class to share their responses. Issues and ideas raised in the discussion should be explored in greater detail.	The students contribute by sharing their ideas, by listening to others, by drawing inferences from the experiences of their peers, by asking questions.
21. The teacher and/or the whole class suggest(s) a question related to another common problem or issue. The teacher records the question in the class book and asks the students to copy the question into their journals. The teacher then asks the students to discuss this problem/issue with the members of their family, and to record the responses in their journals. (Parents or siblings may be asked to write their individual responses in the journal as well.)	The students may contribute their suggestions regarding another shared problem. The students discuss the expressed in their journals, or collaborate with family members in composing a group response.
22. The teacher invites the students to share these responses in class the following day. Several ideas are recorded in the class book.	The students share individual journal entries and contribute their ideas to the class book.

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TEACHER	STUDENT
23. The teacher then reads the class <i>The Giving Tree</i>, pausing to discuss the accompanying illustrations. 24. After the story has been read in its entirety, the teacher may discuss the story with the class by asking some of the following questions: ● Did you like this story? Why or why not? ● How did the tree show its love for the boy/the young man/ the old man? ● What do you think about the way the boy/young man/old man treated the tree? ● How did the tree feel? the boy/young man/old man? ● What do you think this story tells us about relationships? (During the discussion, the teacher may wish to reread the story several times to the students.) 25. The teacher then asks the students to record their feelings about this story in their journals. 26. The teacher collects the journals, and reads and responds in writing to each student's entry. The teacher may also hold individual conferences with the students to provide immediate feedback.	The students listen to the story. Some may want to discuss the illustrations during the reading. The students share their ideas, feelings and experiences during the discussion. They may also listen to another reading of the story. The students write their responses to the story. These responses may take many forms: retelling of the plot, stating a personal opinion, relating a personal experience, etc. The students discuss their responses with the teacher.

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TEACHER	STUDENT
27. The teacher also allows individual students to take <i>The Giving Tree</i> home overnight, to share with their families. Reactions of family members might also be recorded in the students' journals. (The book should be rotated on a nightly basis, so that all of the students take the book home at least once.) 28. The teacher then introduces the film <i>Heavy Horses</i> to the class by explaining that this movie--like the story by Shel Silverstein--shows the problems involved in caring for other living things. The teacher may relate this topic to caring for pets, plants or members of a family. The teacher "cues" the students to observe the following details: • the jobs involved in caring for horses; • the ways in which horses and people communicate; • possible problems involved in caring for horses. 29. When the students have viewed the film, the teacher discusses the content of the movie with the whole class, paying special attention to the cues given above (#28). During the discussion, students should be encouraged to share their own experiences caring for pets, plants or for members of their families. 30. Teacher and students may then record ideas in the class book related to the responsibilities of caring for others, as previously discussed. Teacher and/or students should also record unpleasant jobs (such as, perhaps, cleaning an aquarium) which are part of caring for other living things.	The students each take a turn bringing the book home overnight. Responses of family members may be shared with the whole class. The students listen, ask questions, may predict possible answers to the "cue" questions before viewing the film. Students discuss the content of the film, formulate questions to clarify details which were either confusing or of particular interest, share similar experiences. The students contribute ideas and information to the class book.

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TEACHER	STUDENT
31. The teacher then reviews the content of the class book with the students, and brainstorms for all the ideas they have about problem solving. Several of these are recorded in the class book. Ideas which spark general interest and curiosity should be discussed in more detail; complementary material to support these discussions (poems, newspaper articles, songs, paintings, etc.) should also be introduced, depending on the students' interests. 32. When this activity is completed, the teacher involves the students in collating, binding, illustrating and laminating the pages of the class book. The class book may then be sent home with individual students, together with a class book journal in which parents and siblings are invited to record their responses. These responses should be shared with the whole class each day. 33. The teacher then introduces the novel <i>Tom's Midnight Garden</i> to the class. This initial discussion may include a preview of the plot, a general discussion of the theme(s) of the novel, "cues" which may help the students to focus their listening more successfully during a reading of the first few chapters. NOTE: As this is a novel of some length, oral reading of the chapters should be preceded by a review of previous chapters, as well as by a series of listening "cues" related to those chapters which the teacher is about to read. These "cues" may take the form of, for example:	The students listen and begin to synthesize previously-discussed issues and topics related to problem solving. Some may articulate particular questions or topics of further interest. The students participate in a variety of activities involving complementary content. The students contribute to producing their class book by: collating and laminating the pages, binding the pages together, illustrating individual pages, etc. When the class book is completed, the students take turns bringing it home. Responses of family members may be recorded in the accompanying class book journal and may be shared with the class on the following day. The students listen to the teacher's preview of the novel, and may contribute by asking questions to gain further information, and by making predictions about the story which they are about to hear.

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"Listen to hear what Tom says when . . ." or "When ____ happens to Tom, listen to hear how he feels . . ." Such "cues" help students to predict events in the story and thus support the growth of positive reading experiences. After each day's reading, the teacher should discuss the chapter(s) read with the class, and should encourage the students to share their responses, ideas, questions, etc.	
34. Before reading aloud the first chapter of <i>Tom's Midnight Garden</i>, the teacher provides listening "cues" to the students. These "cues" may take the following form: ● "Listen for Tom's feelings about leaving his parents and his brother for the summer . . ." ● "Listen to hear how Tom feels about his aunt and uncle . . ." ● "When Tom arrives at his aunt and uncle's apartment, he notices something strange about the clock. Listen to hear what it is that Tom finds strange . . ."	
35. The teacher then begins to read the first chapter of the novel to the whole class. (He/she should begin by reading the title on the cover, as well as the title page.)	The students listen to the "cues" explained by the teacher, and then listen to the first chapter of the novel as it is read aloud.
36. Following the reading of this chapter, the teacher asks the "cue" questions and encourages the students to respond.	The students respond to the "cue" questions. Some may comment on other aspects of the story which they found particularly interesting.

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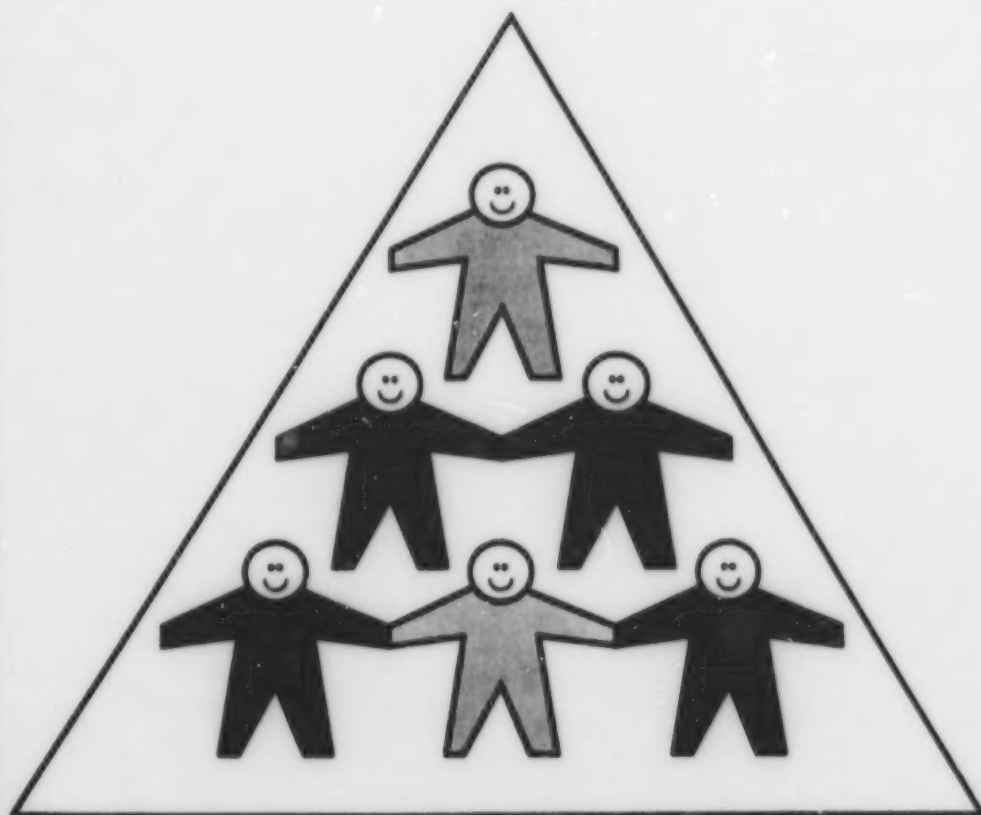
TEACHER	STUDENT
37. The teacher then explains to the students that they will keep a reader's journal during the reading of the novel. He/she may brainstorm with the students for possible ideas for their first entry. The teacher should also participate in this activity by keeping his/her own reader's journal, which may also include a record of particular students' contributions to class discussions.	The students participate in the brainstorming session by suggesting ideas and story details which may be included in the reader's journals. The students then write in their individual journals. Some may write several drafts and seek feedback from the teacher or from their peers.
38. After everyone has completed Her/his initial journal entry, the teacher sets time aside for all to share their writing. NOTE: As this activity continues over the next several weeks, the teacher may vary the ways in which the students share their reader's journals. Students may, for example, read their journals to partners.	The students share their individual reader's journals with a partner. Several students may also read their journals to the whole class.
39. The teacher continues to read the novel to the whole class, supplying listening "cues" each time, reviewing preceding chapters, encouraging the students to record their ideas and feelings in their journals.	The students participate in various ways by: listening to the story, recalling story details, sharing their own responses during discussions of the story, writing daily in a reader's journal, sharing their journals with peers and with the teacher.
40. During the reading of the novel, the teacher may also consider involving the students in some of the following complementary activities: ● role-playing characters from the novel in the context of particular incidents or events; ● composing letters of advice or explanation to Peter, Tom, Tom's mother, Uncle Alan, etc. ● creating a mural of the "midnight garden"; ● making an audio-tape of a dramatic incident from the novel;	The students participate in various activities.

TEACHER	STUDENT
• viewing the movies <i>Getting Started</i> and <i>The Mitt</i> (see Materials, p. 211); • reading newspaper and magazine articles related to some aspect of the problem-solving theme; • listening to storytellers from the community; • composing poems from lead phrases, such as: "I wish that I could . . ." or "Sometimes I like to pretend that . . ." • discussions and role-playing of common problems which occur among friends, with teachers, in families, with employers, etc. • show-and-tell days, in which students are invited to talk about pets, hobbies, favourite pastimes, favourite books, popular television shows, etc. 41. These and similar kinds of complementary activities may be introduced throughout the time that the novel is being read aloud. As well, the reader's journals should be maintained.	
FOLLOW-UP ACTIVITIES 42. The teacher helps the students design a "giving tree."^o The tree trunk may be designed first, and then individual students may design "leaves" for the tree. These "leaves" should contain the students' writing, perhaps based on the following topics or themes: characters from the novel(s), common problems and ways of resolving them, pages from the students' writing or readers' journals.	The students participate in this activity by designing a "giving tree," by contributing "leaves" to the tree (a process which involves them in writing on different topics or themes). They may also participate in a study of trees or animal families, or in caring for a plant.

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TEACHER	STUDENT
*NOTE: The concept of the "giving tree" was first introduced in the Shel Silverstein book, Activity n°23 of this unit. <u>and/or</u> 43. The teacher may select a one-act play on a similar theme for the whole class to present to an audience of parents, other students, etc. <u>and/or</u> 44. The teacher may construct a "problem box" and invite the students to write down problems for the class to discuss on an ongoing basis. <u>and/or</u> 45. The teacher may investigate fund-raising groups within the community, and invite a speaker from such an organization to speak to the class. The teacher may then discuss with students ways of raising money to donate to this charity. Possibilities may include: a rummage sale, a Read-a-thon, an arts and crafts sale, a class fair, etc. <u>and/or</u> 46. The teacher may help the students to write an article about "getting along with others" for the school or local newspaper.	<u>and/or</u> The students work together to present their play to a live audience. This may include: obtaining props and costumes, designing sets and scenery, dramatising an assigned role. <u>and/or</u> The students contribute to the problem box by writing problems of particular concern or interest to them. Some may also participate in a discussion of the problems selected from the problem box. <u>and/or</u> The students assist the teacher in locating a local fund-raising group. They participate in the discussion with a representative of this group by listening carefully, asking questions, seeking further information. The students then brainstorm for fund-raising ideas. When a consensus has been reached, the students participate in organizing and carrying out the activity. <u>and/or</u> Each student composes a section for the article, working individually or in small groups. Some may write several drafts before completing their section of the article.

Myself, Friends and Family: Levels I and II



LANGUAGE FOR LIFE SECONDARY

MYSELF, FRIENDS AND FAMILY - LEVELS I AND II

INTRODUCTION

This module provides opportunities for students to find joy in literature and in their own potential for language and thought.

The language arts activities which follow are designed to meet the twelve objectives of the *Language For Life* Program making sense of thoughts, ideas and feelings of others in listening and reading in meaningful contexts.

- by composing thoughts, ideas and feelings in speaking and writing in meaningful contexts.

INTERMEDIATE OBJECTIVES

The student will be provided with opportunities:

- to enjoy books and stories;
- to become familiar with the special features of written dialogue in stories;
- to explore the plots of various stories and the structure of various poems;
- to discover the standard conventions of print (e.g. that print moves from left to right and from top to bottom, differences between spaces and words, etc.);
- to reread favourite books;
- to participate in oral reading activities and in class discussions which focus on language - thinking strategies in connection with print;

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- to explore the language of stories;
- to gain practice in reading various types of stories aloud;
- to develop reading skills and strategies within the context of reading;
- to reread stories in order to develop and enrich predicting skills in a meaningful context;
- to develop the language-thinking strategies of self-monitoring and self-correction in meaningful contexts.

CONTEXT OF THE UNIT

This module is composed of two levels of activities and materials. Level II of this module is designed for students in the early reading stages. It presumes that the reading readiness skills developed in Level I have been mastered. The objectives in Level II remain the same, and may be reinforced and developed further.

The theme chosen for this module helps the students to explore their understanding of family, friends, and of life in school. This theme is developed throughout the curriculum as it is important to integrate the skills being learned in the *Language For Life* program with those being taught in other programs. This integrated approach gives students the opportunity to use and develop their language skills throughout the school year. A bibliography of additional stories for extended reading follows at the end of the Level I and Level II units.

PART I

RESOURCES: *Is This You?* by Ruth Krauss and Crockett Johnson, Scholastic Book Services.
Me by Walter de la Mare
Everybody Says by Dorothy Aldis
All I Really Need by Raffi (from the record *Baby Beluga*)

LITERATURE PRESENTATION

The focus at this stage emphasizes primarily the enjoyment of the story. The teacher should invite as much spontaneous participation and response (verbal and non-verbal) as possible, while preserving the natural flow of the story.

A. PRELIMINARY ACTIVITIES:

The teacher may be wearing a special hat. The hat may be made in such a way that the students' names may be slipped into a slot in the hat.

- The teacher should introduce herself to the class. She might stress the phrase, "My name is _____" and encourage the students to model her sentence structure.
- The teacher tells the students a little about herself and then shows them her name. The teacher may ask for a volunteer. The volunteer chooses a slot in the hat and places the teacher's name in the hat.
- This introductory activity should continue until all the students have had the opportunity to introduce themselves and to slip their own names into the teacher's hat.

B. ACTIVITIES:

- The teacher should read the story *Is This You?* to the whole class several times.
- The teacher may provide the students with the opportunity to participate in making a Big Book of the story *Is This You?* The teacher may first transcribe the story onto language chart paper. The students may then illustrate the Big Book:

- by cutting out appropriate pictures from magazines;
 - by collecting pictures of students and their families;
 - by drawing pictures;
 - by enlarging photographs of the school;
 - by collecting labels from breakfast foods and cleanliness products (i.e. soap, shampoo);
 - by collecting autographs of their family and their friends.
- The teachers may then read the poems *Me* and *Everybody Says*. Following several readings, the students may be asked to trace silhouettes. An overhead projector may be used to reflect individual silhouettes onto a black background. The outline is traced and then cut. Silhouettes may be mounted on white construction paper for display around the room.
 - The teachers may then ask the students to identify each other's silhouettes.
 - Once children are familiar with the poem *Me* and the song *All I Really Need* the teacher may write the lyrics of each on experience sheets so that the children can follow the print as they read or sing.
 - The teacher may also ask the students to draw pictures of themselves. Each student may then be asked to talk about his/her picture to the rest of the class. The students may also be asked to write stories to accompany their self-portraits.

LANGUAGE EXPLORATION

The teacher may use the Big Book *Is This You?*, the poem *Me*, as well as the song *All I Really Need*, in order to support the students' growing awareness of the rhythm and structure of language. The repetitive language and predictability of the texts also provide support for beginning readers.

A. LANGUAGE DEVELOPMENT:

The repetition of the story, the poems and the song should lead to facility with language patterns and vocabulary.

- The teacher may encourage students to chant, mime, sing and read the story, poem and song. (The students' own interpretations of the text should be welcomed and rewarded with encouragement by the teacher.)

B. EYE CONTACT

- The teacher should encourage the students to look directly at him/her while they chant, mime, sing, and read the different texts.
- The teacher should encourage the students to focus on their audience whenever they wish to communicate with another student.

C. LEFT TO RIGHT PROGRESSION

The teacher may use the Big Book to model the left to right progression of print. As the teacher reads, he/she should:

- encourage the students to follow the teacher's hand as he/she reads from left to right;
- model the progression from top to bottom of every page, using either hand motions or a pointer;
- invite individual students to model the right to left and top/bottom progression of print in the text.

D. REPETITION OF STORY, SONG AND POEMS

- All the stories, songs and poems suggested in this module should be enlarged on language experience charts, together with appropriate illustrations.
- These stories may then be read, chanted and sung several times each day. This teaching strategy helps the students recognize and respond to the predictable language of different texts when they read.

E. WORD RECOGNITION

- As the children become familiar with the story and poem, the teacher should encourage them to identify any words or phrases which are repeated in the text(s).
- The teacher may also provide opportunities for the students to match familiar words and phrases, printed on cards, with Big Book stories.
- The teacher should help the students to recognize that all the words which begin with a specific sound begin with the same letter.

F. WRITING AND ILLUSTRATIONS

- The teacher may encourage the students to draw connections between reading and writing by reproducing phrases from various books which the students may copy into their writing journals.
- The teacher should also ask the students to illustrate these phrases with their own drawings. This teaching strategy provides an opportunity for students to discover for themselves the connection between words and the meanings these words suggest to the reader.
- As well, teachers should encourage the students to write and to illustrate their own stories. Stories may be written by the whole class, may be dictated to the teacher by individual students, or may be written independently by individual students.

PART II

RESOURCES: *Just For You*, by Mercer Mayer (Golden Press, New York)
It's So Nice to Have a Cuddle, by Sandy Offenheim
If You're Happy and You Know It, By Raffi.

LITERATURE PRESENTATION

A. PRELIMINARY ACTIVITIES

- The teacher may introduce the book, *Just For You* by recounting a story along these lines: "I remember wanting to prepare a special dinner for my parents. I decided to cook rice although I had never tried this before. Since many people would be coming to dinner I decided to put in a cup of rice for every person. The result was a mess. Did you ever want to do something special for your mother or father? What happened?"

After discussing this situation with the whole class, the teacher should emphasize that it is great to try something new, whether you succeed or not: it is the effort that counts.

B. ACTIVITIES

- Read the book *Just For You* several times. This story should be read many times, on a daily basis.
- The teacher should provide the students with the opportunity to participate in making a Big Book. The teacher may write the story on language experience paper. The students should decide on an appropriate way of illustrating the book.
 - The students may illustrate the original story. They may colour these pictures.
 - The students may cut out the pictures.
 - The students may match pictures with the appropriate pages in the book.
 - The students glue these pictures on the corresponding page.

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- Read the poem *It's So Nice to Have a Cuddle* by Sandy Offenheim, illustrated by Marie-Louise Cusack.
- The sentences "When I'm happy I . . .", or "When I'm in trouble I . . ." may be repeated many times while the students provide as many answers as possible.
- The students may participate in singing the song *If You're Happy and You Know It* while improvising gestures and actions to accompany the lyrics.

LANGUAGE EXPLORATION

The teacher may use the Big Book *Just for You*, the poem *It's So Nice to Have a Cuddle* in order to enrich students' growing awareness of the forms and functions of language.

A. LANGUAGE DEVELOPMENT:

The repetition of the story, the poem and the song should familiarize students with the flow of language patterns and vocabulary.

- The teacher should encourage students to chant, mime, sing and repeat each text clearly.
- The teacher should encourage the students to look directly at him/her as they chant, mime, sing and read together.
- As well, the teacher should encourage the students to focus on their audience whenever they communicate with others.
- When the students are ready to do so, the teacher should encourage them to follow the individual words in a story visually as they read. The teacher may need to enlarge the print of the original text on language experience charts. As the teacher reads the print, he/she should point to and emphasize each word.

B. LEFT TO RIGHT PROGRESSION

- The students may learn to focus on the printed word and proceed from left to right by following either the teacher's hand or a pointer as he/she reads from line to line.
- As the students become familiar with the progression from left to right they should be encouraged to individually model a line at a time, as the rest of the class follows the story.

C. VERTICAL MOVEMENT

- As students learn to behave like readers, they should be encouraged to undertake different exercises which will help them to gain greater eye control. Making lists may be one way of practising vertical eye movements.
- The teacher should invite students to offer suggestions for a list of phrases beginning with the words, "When I'm happy . . ." When the list has been completed, the teacher and students may read it aloud together.
- Another exercise for developing vertical eye movement may be introduced by using wooden building blocks. The students may be asked to build towers of blocks, or to construct any other kind of structure which would encourage the use of vertical eye movements.
- These stories, songs and poems should be read aloud several times a day by individual students in order to enhance the clarity of their own self expression. This strategy also encourages the students to transfer familiar language patterns into their own speech and their own writing.
- The teacher should use predictable stories that enable the students to predict the structure of print and the meaning of stories as they read. The song *If You're Happy and You Know It* gives the child this facility to gain confidence as a language user.

D. WORD RECOGNITION

- As the students' awareness of the written word increases, the teacher should encourage them to substitute other words or phrases into similar language patterns, such as the following:

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- I made a cake, just for you.
- I made a picture, just for you.
- I made cookies, just for you.
- I made a toy, just for you.

OR

- If you're happy, smile.
- If you're happy, laugh.
- If you're happy, dance.

E. WRITING AND ILLUSTRATIONS

- The teacher may ask each student to construct a toy, using any number of materials, in response to a line from the story such as: "I made this toy, just for you."
- The teacher may invite each student to draw a picture and then select a line from *Just for You* to transcribe under their illustration. These illustrations may then be collected and bound into a class book for all the students to enjoy.

PART III

RESOURCES: *More Spaghetti, I Say* by Rita Gelman (Scholastic Books Services)
Pictures by Jack Kent (Scholastic Book Services)
The Birthday Child by Greg Ruhl
On Top of Spaghetti, Happy Birthday**

*Songs; various versions available

LITERATURE PRESENTATION

The focus at this stage is primarily the enjoyment of a story. However, this text may lend itself to the discovery for certain students of the relationship of print to the world of lived experiences.

A. PRELIMINARY ACTIVITIES

- The teacher may ask the students to name their favourite meal. If none of the students mentions spaghetti, the teacher may name this as his/her favourite food and involve the whole class in discussing the joys of eating spaghetti.
- The teacher may also ask the students to predict what would happen if they always ate their favourite food or if they were to eat too much of a particular food which they really enjoyed.

B. ACTIVITIES:

- The teacher should read the book *More Spaghetti, I Say* several times, and as often as requested.
- While reading and rereading this story, the teacher may involve the class in some of the following activities:
 - making a list of the students favourite meals. When completed, the students may illustrate each of the meals listed and should be encouraged to read their texts aloud.

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- recording different recipes for spaghetti sauce. The class may then make spaghetti sauce using any one of the recipes recorded. After the sauce has been prepared, the students may write invitations, asking their families and friends to attend an in-school spaghetti dinner.
- The teacher reads the poem *The Birthday Child* by Greg Ruhl aloud while the students follow the text on language experience charts. After the poem has been read aloud several times, the teacher may:
 - encourage the students to collect birthday paraphernalia, such as cards, candles, hats, balloons, wrapping paper;
 - help the students to write a birthday list:

organize a birthday party to celebrate the birthdays of everyone in the class;

include among the birthday celebrations time to read the poem *The Birthday Child* together, and an occasion to sing *Happy Birthday*.
- Following party day, the students may write a class book about birthday celebrations, or about their experiences organizing a class birthday party.

LANGUAGE EXPLORATION

The teacher may use the Big Book *More Spaghetti, I Say* as well as the poem *The Birthday Child* and the songs *On Top of Spaghetti* and *Happy Birthday* in order to focus on the development of language thinking strategies.

A. EYE CONTACT

- The teacher should encourage the students to match familiar words with appropriate pictures.
- The teacher should encourage the students to select a Big Book and begin to read it themselves, matching print with language. Inexperienced readers will probably invent many more words as they read. However, these interpretations should be greeted

warmly, so that students may come to see themselves as readers and may develop the confidence to continue.

B. LEFT TO RIGHT PROGRESSION

- As the students become familiar with the progression of print from left to right, they should be encouraged to read aloud from texts printed in either Big Books or on language experience charts.
- As individual students become more experienced readers, the teacher should vary the selection of reading materials.
- Each reading period should conclude by encouraging students to read a book which they select individually.
- Songs and poems that the children know by heart such as *On Top of Spaghetti* or *Happy Birthday*, may be used to help the teacher monitor the students' progress towards establishing appropriate vertical movement and control.

C. REPETITION OF STORY, SONG, AND POEMS

- Once the teacher feels that the students are familiar with the Big Book *More Spaghetti, I Say* as well as the songs *On Top of Spaghetti*, and *Happy Birthday Child*, the students should be encouraged to select one of these texts to read with a friend.
- By encouraging individual students to read to their peers, teachers provide both a real audience for story read-aloud, as well as an atmosphere that encourages confident behaviour and risk-taking.

D. WORD RECOGNITION

- As the students become increasingly familiar with different texts, possible activities that teachers may develop might include: class and individual stories, puzzles, word games, letter writing, Reader's Theatre.
(Note: See the module *Fun with Books* in this guide, for further details about Reader's Theatre.)

PART IV

RESOURCES: *Brown Bear, Brown Bear* by Bill Martin (Holt, Rinehart and Winston of Canada)
Making Friends by Eleanor Schick (Holt, Rinehart and Winston of Canada)
Names by Phoebe Rankin and Elizabeth Stenson
The More We Get Together by Raffi (a song)

A. PRELIMINARY ACTIVITIES

- The teacher may introduce this section of the module by discussing the importance of names. He/she may ask each student to name as many friends as he/she can.

B. ACTIVITIES

- The teacher should read the poem *Names* several times and encourage the students to respond to the feelings which the verse expresses to them.
- The teacher may have the students paint self-portraits and print their names underneath, or bring balloons to class and have them labelled with each student's name and displayed around the classroom.
- The teacher may then read the book *Making Friends* to the class several times. As this is a wordless picture book, the teacher may encourage the students to compose a written text to accompany the illustrations in the original text.

LANGUAGE EXPLORATION

A. LANGUAGE DEVELOPMENT

- The teacher then reads *Brown Bear, Brown Bear* aloud several times to the class.

- Once the students are able to read some or all of the story independently, the teacher may vary the language pattern of the story to accommodate the theme *Names*.
- The teacher may help the students to compose a written text and to illustrate a class Big Book, using the following language patterns:
- The teacher may help the students to compose a written text and to illustrate a class big Book, using the following language patterns:

Mary, Mary
What do you see?
I see David
Looking at me.
David, David
What do you see?
I see Michael
Looking at me.

B. EYE CONTACT/VERTICAL MOVEMENT

- Encourage students to make a small book of their own using familiar patterns. They may copy the class Big Book, adding their own illustrations (see the activity in Language Development, above).

C. REPETITION OF THE STORY, SONG AND POEMS

- As the students extend their reading abilities, teachers may consider establishing a listening centre in one area of the classroom. (Details concerning the set up and organization of such centres may be found in the section entitled *Teaching and Learning* of this guide).
- Individual students should be given the opportunity to visit the listening centre on a daily basis.

LANGUAGE FOR LIFE

SECONDARY

Myself, Friends and Family - Levels I and II

D. WORD RECOGNITION

- As students read different books on a daily basis, the teacher should demonstrate how each student may construct a personal word bank.
- These words and phrases should also be helpful when the students are either reading a new book or when they write.
- The teacher may repeat the Big Book activity, as described in the section *Language Development* on the previous page. (A similar or different language pattern may be used.)

PART V

RESOURCES: *Goodnight Moon* by Margaret Wise Brown
Lazy Mary (Ginn Publishing Company)
Sing a Song (Ginn Publishing Company)
*Bedtime** by Phoebe Rankin and Elizabeth Stenson
*I Like** by Phoebe Rankin and Elizabeth Stenson

*(Both by Nelson Publishing Company)

LITERATURE PRESENTATION

At this stage certain students may begin to discover the consistency of language in print, such as the fact that repeated words always look the same.

A. PRELIMINARY ACTIVITIES:

- The teacher may ask the children to think of the various things they do before bedtime.
- Each student may choose one activity that takes place before going to bed and improvise the chosen activity for the rest of the class.
- The teacher then introduces the concept of a reader's journal to the class. The students should be told that reader's journals will be used to record their reactions to the stories they will be reading.
- Time should be taken for the teacher to respond to any questions that the students may have.

B. ACTIVITIES:

- The teacher should read the book *Goodnight Moon* several times so that the students may become familiar with the rhythm of the story's language.
- The teacher may then ask individual students to respond to the story in their reader's journals.

LANGUAGE FOR LIFE

SECONDARY

Myself, Friends and Family - Levels I and II

- As well, the teacher may ask the students to compose oral stories using a similar language pattern. These stories may be taped and/or recorded on language experience charts. (Tapes may be placed in the classroom Listening Centre.)
- The teacher should read the poems *Bedtime* and *I Like*. The students may draw pictures of all the things they like about bedtime in their reader's journals.
- The teachers may transcribe the lyrics for *Sing a Song* and *Lazy Mary* on language experience charts, for the whole class to follow as they sing.

LANGUAGE EXPLORATION

A. LANGUAGE DEVELOPMENT

- The text of *Goodnight Moon* may be performed as Reader's Theatre.
- The teacher should make an audio tape of this performance. Book and tape should be placed in the Listening Centre.

B. EYE CONTACT/LEFT TO RIGHT PROGRESSION/VERTICAL MOVEMENT

- Using the song and the book *Lazy Mary* the teacher may invite the students to compose their own imaginative rendition of the lyrics in their reader's journals.
- The teacher may also consider grouping students into pairs. One student may then illustrate the completed verse.
- Time should be provided for the students to share their texts with the whole class.

C. REPETITION OF STORY, SONGS AND POEMS

- Using the audio tape of *Goodnight Moon* as well as the students' stories based on the lyrics of *Lazy Mary*, the teacher should encourage the students to take some time in order to read and/or listen to their own imaginative texts.

- Teachers should encourage their students to take full advantage of the resources available in the Listening Centre, as well as the many different books in the classroom. Free time should be provided for the students to read and listen to stories independently on a daily basis.

D. WORD RECOGNITION

- The teacher should encourage the students to make additions to their word banks and to make continual use of their reader's journals.

E. WRITING AND ILLUSTRATING

- Opportunities for writing and illustrating stories, songs and poems should occur in the context of the literature that the students are reading and the responses that these different texts suggest to them.
- The teacher should encourage the students to write and to draw for various purposes, while exploring with students inventive adaptations of popular language patterns in songs such as *Lazy Mary*, or in poems such as *I Like . . .*

PART VI EXTENDED ACTIVITIES

The *Language for Life* program may be extended throughout the curriculum in an integrated fashion during various class periods and in cooperation with various teachers.

This integrated approach reinforces learning in a variety of ways and promotes the transfer of skills to a variety of contexts and content.

Teachers involved in other courses across the curriculum may develop objectives and activities which also reflect the theme and reinforce the concepts related to relationships among families and friends.

The Extended Activities section of this module provides an opportunity to review the objective contained in the *Functional Mathematical skills*, *Self Care* and *Introduction to the Arts* programs of the *General Development Series*, many of which may be adapted to complement the theme "Myself, Friends and Family".

FUNCTIONAL MATHEMATICAL SKILLS

- 1.1 To carry out a number of instructions pertaining to spatial and temporal relationships in his/her environment.
 - 1.1.1 To locate objects in space in relation to one another.
 - 1.1.2 To establish partial relationship among objects.
 - 1.1.3 To associate the terms "right" and "left" with objects.
- 1.2 To understand concepts which have to do with quantity.
 - 1.2.1 To compare and identify quantitative properties based on the observation of objects in his/her surroundings.
 - 1.2.2 To put together objects of the same colour.
- 2.1 To grasp the concept of number from concrete situations.
 - 2.1.1 To classify a number of objects on the basis of a given property.
 - 2.1.2 To name the elements of a set.
- 2.2 To establish relations among numbers.
 - 2.2.3 To use quantitative terms correctly: more, none, many, less, little, few, some, as few, all, as much, as many.

- 3.3** To explore simple situations using integers.
 - 3.3.1 To express concrete situations using integers, e.g., 1540 South.
- 5.5** To become familiar with the standard units of mass.
 - 5.5.12 To find his own weight and that of his classmates, using a kilogram scale.

SELF CARE

- 1.6** To observe simple table manners.
 - 1.6.1 To know his place at the table.
 - 1.6.1 To remain seated in his place during meals.
 - 1.6.10 To know the approximate times when meals are served.
- 1.7** To help at mealtimes.
 - 1.7.1 To help set the table.
 - 1.7.2 To help clear the table.
 - 1.7.3 To help wash the dishes.
 - 1.7.4 To help dry the dishes.
 - 1.7.5 To help put away the dishes.
- 2.3** To wash himself.
 - 2.3.1 To wash his/her hands.
 - 2.3.2 To wash his/her face and the different parts of his/her body with a washcloth and dry himself with a towel.
 - 2.3.3 To take a bath.
- 4.1** To follow basic safety rules at home and in the school.
 - 4.1.9 To use a telephone in an emergency: to call the operator, to ask him/her to get help.
- 4.3** To follow basic safety rules when he/she uses different modes of transportation.
 - 4.3.6 To know the number of his/her bus route.
 - 4.3.7 To get in and out of the bus at the right time.
 - 4.3.8 To remain seated during the journey.
- 5.3** To take the initiative in everyday situations.
 - 5.3.8 To tell about something he/she has experienced.
- 5.5** To observe an appropriate code of behaviour for living in society.
 - 5.5.4 To give his/her own opinion and respect the opinion of others.
 - 5.5.5 To play a role in a given activity.

INTRODUCTION TO THE ARTS

A. VISUAL ARTS

1.1 To show that he/she can identify the colour of the objects around him/her.

1.1.1 To concentrate on the "colour" of the objects around him/her.

1.1.2 To name the most common colours: blue, yellow, red, green, orange, white, black, brown, purple, etc.

1.1.3 To match correctly the name of a colour with an object of that colour.

1.2 To show that he can identify the *shape* of the objects around him/her.

1.2.1 To concentrate on the shape of the object around him/her.

1.2.2 To name the most common shapes: round, square, triangle, curved, straight, short, long, hollow, etc.

1.2.3 To match correctly the name of a shape with an object of that shape.

1.3 To show that he/she can identify the size of the objects around him/her.

1.3.1 To concentrate on the "size" of the objects around him/her.

1.3.2 To name the adjectives most commonly used to describe size: big, large, small, and such dimensions as, thick, thin, narrow, wide, etc.

1.3.3 To use the correct adjective to describe the size of an object.

1.4 To show that he/she can identify the texture of the objects around him/her.

1.4.1 To concentrate on the "texture" of the objects around him/her.

1.4.2 To name the adjectives most commonly used to describe texture: soft, hard, rough, smooth, scratchy, furry, silky, slippery, etc.

1.4.3 To use the correct adjectives to describe the texture of an object.

B. DRAMA

6.1 To pay attention to the performance of an action for a period of a few minutes.

6.1.1 To observe following with his/her eyes, an action which is actually taking place, or is presented on television or elsewhere (theatre, cinema, etc.).

6.1.2 To listen to noises and sounds around him/her, to concentrate on understanding what is going on, in real life situations, on television, or elsewhere.

- 6.3** To show that he/she understands the significance of different tones of voice and ways in which voice is used.
- 6.3.1 To react when he/she is addressed: e.g. to stop moving when addressed in a loud voice.
 - 6.3.2 To react when he hears people speak, whisper, and so on, among themselves: e.g. to listen carefully.
- 7.1** To show that he/she associates an action with the portrayal of it
- in the manipulation of a toy or puppet
 - in an image
- 7.1.1 To identify the action of an object or puppet being manipulated by himself/herself, another person, or imagined.
- 7.3** To show he/she associates an action with a verbal description of it.
- in a narrative tale
 - in a simple rhyme or song
- 7.3.1 To identify an action described in the context of a tale, narrative, or a story.
- 7.4** To show that he/she is able to distinguish the real from the imaginary.

C. MUSIC

- 12.3** To recognize and to use some simple rhythmic patterns.
- 12.3.1 To know the difference between sound and silence.
 - 12.3.2 To know some simple rhythmic patterns.
 - 12.3.3 To reproduce some simple rhythmic patterns.
- 14.1** To clap his/her hands to a rhythm.
- 14.2** To hum a song.
- 14.2.1 To hum a tune or melody of a song.
 - 14.2.2 To memorize the words of a song.
- 14.3** To participate in group songs.
- 14.3.1 To sing, keeping the same rhythm and speed as the other pupils.;

A wide variety of activities during the students' day may be correlated with the theme presented in this module. As the teachers involved with moderately intellectually handicapped students strive to reflect the theme in various courses and locales, activities should be developed on an on-going basis throughout the module.

LANGUAGE FOR LIFE

SECONDARY

Myself, Friends and Family - Levels I and II

EXTENDED READING

Berenstain, Jan and Stan. *The Berenstain Bears Get in a Fight*. New York: Random House Publishing Co., 1982.

Berenstain, Jan and Stan. *The Berenstain Bears and the Sitter*. New York: Random House Publishing Co., 1981.

Drawson, B. *Do Something Special on Your Birthday*. Richmond Hill, Ontario: Gage Publishing Co., 1977.

Hillert, M. *Come Play With Me*. U.S.A. Library of Congress, 75-884: Follett Publishing Co., 1975.

Mayer, M. *A Boy, A Dog, and A Frog*. Toronto, Ontario: Scholastic Book Services, 1967.

Mayer, M. *Just for You*. New York: Golden Press, 1975.

Minarik, E. *A Kiss for Little Bear*. U.S.A.: Harper and Row Publishers, 1968.

Myers, B. *My Mother is Lost*. New York: Scholastic Book Services, 1970.

Udry, J. *Let's Be Enemies*. Toronto, Ontario: Scholastic Book Services, 1961.

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Holdaway, D. *The Foundation of Literacy*. New York: Ashton Scholastic, 1979.

Québec. Ministère de l'Éducation. Direction générale du développement pédagogique. *Programmes de formation générale pour les élèves handicapés par une déficience mentale moyenne* (Guide pédagogique-préscolaire, primaire, secondaire, Code 16-1515-06). Québec : ministère de l'Éducation, 1983.

Québec. Ministère de l'Éducation. Direction générale du développement pédagogique. *Self Care* (General Development Program, Preschool, Elementary and Secondary School, Code 16-1515-01A). Québec : ministère de l'Éducation, 1984.

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LANGUAGE FOR LIFE SECONDARY

MYSELF, FRIENDS AND FAMILY - LEVEL II

- STORY:** *The Very Best Name*
- SOURCE:** Gage Expressways - Level 3 - *Leapfrog* p. 80.
- POEMS:** *Name* by Phoebe Rankin and Elizabeth Stenson
Me by Dara Pederson
Like That by Kay Dee

LITERATURE PRESENTATION

A. PRELIMINARY ACTIVITIES

- The teacher may discuss names. The discussion may include: popular names, favourite names, the names of classmates, etc.
- Students may introduce themselves while the teacher writes names on a chart, noting capital letters at the beginning of each name. (This activity may be most suitable at the beginning of the school year.)

B. ACTIVITIES

- The teacher may read the story *The Very Best Name* in Big Book format, on language experience charts, while students listen and follow the print.
- The teacher may ask some of the following, in order to guide the students to explore and elaborate their initial responses:
 - Why do you think Jennifer Jane wanted to change her name?
 - What names did Jennifer Jane like?
 - Did the mailman want to give Jennifer Jane the package? Why not?
 - Does Jennifer Jane like her name at the end of the story?
 - What lines tells you so?

LANGUAGE FOR LIFE

SECONDARY

Myself, Friends and Family - Level II

- The story may be read daily to the group by the teacher. The students are encouraged to join in the reading and to predict missing words, for example, " . . . went up and down, up and ____."
- The students may be given their own reader including the story *The Very Best Name* to read in class and at home.
- Poems, related to the theme, may be presented on charts for students to read and discuss.
- A selection of library books may be read aloud by the teacher during story-time and made available to student to read in class and at home.

LANGUAGE EXPLORATION

A. EXPRESSIVE LANGUAGE

- Phrases may be presented on cards for students to read orally in groups or individually, so that the student will project a positive self concept:

all day	up and down
good morning	the next day
she said	to school
my name	the teacher
a boy	laughed and laughed
faster and faster	on the swing
what's your name	a big, red truck
said a man	in front
a big brown box	on the door
for me	all right

- Students may choose phrases that are appealing to them.
- Students may match phrase cards with large print text in the story.

B. INITIAL CONSONANT SOUNDS

- Using names and phrases from a particular story, students may listen for the sound at the beginning of key words.
- Students may supply others words that begin with the same sound.
- These words may be printed on the board.

C. CONTRACTIONS

- The teacher may wish to take this opportunity to discuss contractions, e.g. Is not - isn't.
 make a word chart of common contractions, which the student may match with derivatives:
e.g.: that's - that is
 it's - it is
 what's - what is
 you'll - you will

D. WRITING

- The teacher may find this an appropriate time to begin a Personal Information Booklet, such as the one below. New items may be added as the module progresses:

My name is	_____
I am a	_____ (boy, girl).
I am	_____ years old.
Address	_____ _____
Signature	_____

- A handwriting activity may also be introduced to allow students the opportunity to practice writing their names in cursive form.

PART II

- STORY:** *I'm Glad I'm Me*
- SOURCE:** Ginn Starting Points in Language Arts - Level 4 - *In a Dark Wood*, p. 30.
- POEMS:** *Glad* by Lee Blair
Imagining by Phoebe Rankin and Elizabeth Stenson
I'd Like to Be a Lighthouse by Rachel Field
I Don't Like Don't . . . I Don't by Lucia and James L. Hymes Jr.

LITERATURE PRESENTATION

A. PRELIMINARY ACTIVITIES

- The teacher may introduce this theme by asking some of the following questions:

Did you ever wish you could be someone else? Who? Why would you like to be someone or something else? Are you happy to be you most of the time?

- The students may participate in a group-writing activity, following a class discussion of their feelings, ideas and thoughts related to this theme. For example, the teacher may give the students a title, such as: "I Like to Be . . ." Students may then dictate any number of sentences describing what they should like to be. The teacher may write the story on chart paper for the whole class to read and to enjoy.

B. ACTIVITIES

- The teacher may read the story in Big Book format on language experience charts, while students listen and follow the print.
- The teacher may ask the following types of questions in order that the students may explore and elaborate their initial responses:
 - Why do you think that the girl wanted to be a tree? A bird? A cloud?

- Would you like to be a tree? A bird? A cloud? Why? Why not?
- Why do you think that the girl decided that she liked to be herself?
- Why do you like being yourself?
- The story *I'm Glad I'm Me*, may be read daily to the students. The students should be encouraged to join in reading and to supply the missing words each time the story is reread.
- The students should be given their own copy of the text, which includes the story, *I'm Glad I'm Me*, to read in class and at home.
- Poems related to the theme may be printed onto language experience charts for the students to read aloud and to discuss.
- A selection of library books may be read aloud by the teacher during story time and made available to students to read in class and at home.

LANGUAGE EXPLORATION

A. EXPRESSIVE LANGUAGE

- Phrases may be presented on cards for students to read orally, either in groups or individually, so that the student will project a positive self concept:
e.g.:

I'm glad	so high
I'm me	I think
I'd like to be	a bird
If I were	fly away
I don't	a cloud
I've got	I'd float
- Students should choose phrases that are appealing to them to read aloud.
- Students may match phrase cards with large print text in the story.

LANGUAGE FOR LIFE

SECONDARY

Myself, Friends and Family - Level II

B. INITIAL CONSONANT SOUNDS

- The teacher may use this opportunity to extend knowledge of consonant sounds, using phrases or key words from the story *I'm Glad I'm Me* and the various library books read aloud.

C. CONTRACTIONS

- The following contractions may be added to the chart begun in Part I of this module:
I'm, I'd, I've, they've, don't, there's

(The poem *I Don't Like Don't* provides many examples of contractions currently in use, within the context of an entertaining piece of literature.)

D. ORAL PRESENTATION

- Students may repeat aloud or supply their own endings for the following phrases:
If I were a bird I'd . . .
If I were a cloud I'd . . .
If I were a tree I'd . . .
- Students may also be encouraged to invent their own phrases.
e.g.: If I were a teacher I'd . . .

E. WRITING

- The idea of a Personal Information Booklet was introduced in Part I of this module. The following items may be added to the students' booklets:

My eyes are	_____
My hair is	_____
I don't like to taste	_____
I don't like to smell	_____
I don't like to go to	_____
I don't like to see	_____
I don't like to hear	_____

PART III

STORY: *Reading Times*

SOURCE: Ginn Starting Points in Language Arts - Level 4

POEMS: *Friends* by May Jestus
Friends by O.J. Allan

LITERATURE PRESENTATION

A. PRELIMINARY ACTIVITIES

- The teacher may encourage the students to discuss the ways in which we all share our feelings and experiences with friends and family.
- Before reading *Sharing Time* to the class, the teacher may explain Maria's problem and ask the students how they would help Maria to solve her problem.

B. ACTIVITIES

- The teacher may read the story in Big Book format on language experience charts while students listen and follow the print.
- The book *What Mary Jo Shared* may also be read to the students at this time. The similarities which the students have discovered in the two stories may be discussed with the whole class. Questions to guide the class discussion may include: Did you ever feel shy to share your feelings with a group? How did you feel? What could you do to help Mary Jo to solve her problem?
 - Students may wish to dictate a list of words that describe some of their feelings.
 - The students may be asked to find photographs or to draw pictures to match the words which appear on their list.
- The story *Sharing Time* may be read repeatedly in a large print format or from the students' individual copies, encouraging participation from the whole class.

LANGUAGE FOR LIFE
SECONDARY
Myself, Friends and Family - Level II

- Library books and poems related to the theme should be read to the students and made available for independent reading.

LANGUAGE EXPLORATION

A. EXPRESSIVE LANGUAGE

- Phrases may be presented on cards for students to read orally either in groups or individually.

in Miss Hill's class	had just come
to Canada	the children showed
I'll do something	but how can I?
without talking	thought and thought
could do something	a good idea
sat and waited	come again
to do something	didn't talk

- Students may choose phrases that are appealing to them.
- Students may match phrases cards with the large print text in the story.

B. INITIAL CONSONANT SOUNDS

- The teacher may continue to extend knowledge of consonant sounds using words and phrases from *Sharing Time*, *What Mary Jo Shared*, and various library books read aloud.

PART IV

- STORY:** *Let's Be Enemies*
- SOURCE:** Scholastic Book Services
- POEMS:** *What Can You Do With a Friend?* by Claryce Allen
One for Me by Olyde Watson
Sulk by Felice Holman
Together by Phoebe Ranking and Elizabeth Stenson

LITERATURE PRESENTATION

A. ACTIVITIES: *LET'S BE ENEMIES* (SCHOLASTIC BOOK SERVICES)

- The teacher may present the story in Big Book format on language experience charts while students listen and follow the print.
- The teacher may ask some of the following questions in order to guide the students in exploring and elaborating their initial responses:
 - Did you ever fight with a friend?
 - How did you feel?
 - How can you make up with a friend?
 - Why was John angry?
 - What did he decide to do?
 - Did John and James want to be enemies?
- The story may be read, repeatedly, in large print format or from the students' individual copies.
- Students may also tape themselves as they read the story aloud. (See the module *Fun With Books* for further details.)
- Library books and poems related to the theme may be read to the students and made available for independent reading.

LANGUAGE FOR LIFE

SECONDARY

Myself, Friends and Family - Level II

B. TELEPHONE ACTIVITY

- Following a discussion of sharing with friends, the teacher may generate rules for phoning friends and write them on a chart, as follows.
 - a) Ask politely for the friend to whom you wish to speak.
 - b) Speak directly into the mouthpiece.
 - c) Use appropriate voice and volume.
- The students may then improvise phone conversations with friends and exchange their phone numbers with friends in the class.

C. WRITING

- The idea of a Personal Information Booklet was introduced in Part I of this module. The following items may be added to the students' booklets:

My telephone number is	_____
I share my	_____ with my friends.
I like to	_____ with my friends.
It makes me feel	_____
My friend's name is	_____

LANGUAGE EXPLORATION

A. EXPRESSIVE LANGUAGE: *LET'S BE ENEMIES* (SCHOLASTIC BOOK SERVICES)

- Phrases may be presented on cards for students to read orally, in groups or individually. Students may be asked to select particular phrases that appeal to them. They may then match the phrases which they have selected to the text of the story. The following phrases are suggestions:

my friend	my enemy
to be the boss	carry the flag

used to be	for a friend
my birthday party	with him
such good friends	in the soup
go to school	will think
going right over	no one to play with
to tell you	any more
all right	good bye
let's roller skate	thank you

B. INITIAL CONSONANT SOUNDS

- The teacher may review with the students their knowledge of consonant sounds using appropriate words and phrases from the story *Let's Be Enemies*.

C. LANGUAGE EXPERIENCE ACTIVITY

- The teacher may read the poem *What Can You Do With a Friend?* on a language experience chart. The poem may be read several times and then discussed with the whole class.
- The teacher may then ask the students to suggest the kinds of activities that they might do with friends.
- The teacher should transcribe the students' suggestions onto language experience charts.
- The teacher should reread all the activities listed and provide an opportunity for further discussion.
- The teacher may then invite the students to write about one of these activities, perhaps by writing a letter to a friend about the activity which they have selected.

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D. Writing

- The idea of a Personal Information Booklet was introduced in Part I of this module. The following items may be added to the students' booklets:

I can	_____	with a friend.
I can	_____	with a friend.
A new friend in my class is	_____	

PART V

- STORY:** *Have You Seen My Brother?*
- SOURCE:** Young Reader Press, Scholastic book Services
- POEMS:** *Father In The Rain* by B.J. Lee
Little Sister by Kay Dee
Brother by Mary Ann Hoberman
Families by Phoebe Rankin and Elizabeth Stenson

LITERATURE PRESENTATION

- A. ACTIVITIES: *HAVE YOU SEEN MY BROTHER?* (SCHOLASTIC BOOK SERVICES)**
- The teacher may read the story *Have You Seen My Brother?* in Big Book format on language experience charts while students listen and follow the print.
 - The teacher might ask some of the following questions in order to guide the students in exploring and elaborating their initial responses:
 - Who did Andrew ask about his brother?
 - Describe Andrew's brother.
 - Where did Andrew lose his brother?
 - Did the policeman help Andrew find his brother?
 - What would you do if you got lost in a big store? On the beach? On the metro? In another city? In the country?
 - The story may be read everyday by different students.
 - Students may also tape themselves as they read the story aloud. (See the module *Fun With Books* for further details.)
 - Library books and poems related to the theme may be read to the students and made available for independent reading.

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LANGUAGE EXPLORATION

**A. EXPRESSIVE LANGUAGE: *HAVE YOU SEEN MY BROTHER?*
(SCHOLASTIC BOOK SERVICES)**

- Phrases may be presented on cards for students to read orally, in groups or individually. Students may be asked to choose particular phrases which appeal to them. They may then match the phrases that they have selected to the text of the story. The following phrases are suggestions:

the mailman	the bus driver
my brother	the grocer
red hair	Andrew said
the mailman	the policeman
I haven't seen	I lost my brother
the truck driver	on the corner
blue jeans	the police station
the gas station	let's go home

B. INITIAL CONSONANT SOUNDS

- The teacher may review knowledge of consonant sounds, using appropriate words and phrases from the story *Have You Seen My Brother?*
- A picture-letter consonant chart of key words may be developed at this time and referred to throughout the year. The chart will provide students with visual as well as auditory clues which reinforce the connection between speech and print. The students should be encouraged to refer to this chart when they are reading and writing.

C. LANGUAGE EXPERIENCE ACTIVITY

The theme presented in this story provides a wealth of opportunities for discussion. The knowledge and experiences that are shared during these discussions support, in turn, the growth of independence and the development of important life skills.

- The following topics may be explored through class discussions, recorded on language experience charts and referred to throughout the year:
 - How to Ask For Help When You Get Lost
 - People Who Can Help You
 - Phone Numbers To Remember

- Role-playing activities should be provided for students as the chart is developed: in this way, students may relate language to their experience in the world and learn to value the role that information plays in everyday life.

D. WRITING

- The idea of a Personal Information Booklet was introduced in Part I of this module. The following items may be added to the students' booklets:

My family	
My mother's name is	_____
My father's name is	_____
My sister's name is	_____
My brother's name is	_____

Emergency Telephone List	
Name _____	Home Telephone _____
Mother at work	_____
Father at work	_____
Neighbour	_____
Relative	_____
Police and fire	_____

PART VI EXTENDED ACTIVITIES

The *Language for Life* program may be extended throughout the curriculum in an integrated fashion during various class periods and in cooperation with various teachers.

This integrated approach reinforces learning in a variety of ways and promotes transfer of skills to a variety of contexts and content.

The teachers involved in other courses may develop objectives and activities that also reflect the theme and reinforce the concepts of identification self-awareness, and relationships to family and friends.

The extended activities section of this module provides an opportunity to review the objectives contained in the *Functional Mathematical skills*, *Self Care* and *Introduction to the Arts* programs in the *General Development* series, many of which may be adapted to complement the theme "Myself, Friends and Family."

FUNCTIONAL MATHEMATICAL SKILLS

- 3.3 To explore simple situations using integers.
 - 3.3.1 To express concrete situations using integers.
e.g.: 1540 South
- 5.5 To become familiar with the standard units of mass.
 - 5.5.12 To find his/her own weight and that of his/her classmates using a kilogram scale.

SELF-CARE

- 4.1 To follow basic safety rules at home and in school.
 - 4.1.9 To use a telephone in an emergency: to call the operator, to ask her to get help.
- 4.2 To follow basic safety rules outside his/her house or the school.
 - 4.2.7 To give his/her name, address, and telephone number correctly.

- 5.3** To take the initiative in everyday activities.
 - 5.3.1** To tell about something he/she has experienced.
- 5.5** To observe an appropriate code of behaviour for living in society.
 - 5.5.4** To give his/her own opinion and respect the opinions of others.
 - 5.5.5** To play a role in a given activity.

INTRODUCTION TO THE ARTS

A. VISUAL ARTS

- 1.3** To show that he/she can identify the size of the objects around him/her.
 - 1.3.1** To concentrate on the "size" of the objects around him/her.
 - 1.3.2** To name the adjectives most commonly used to describe size: big, large, small, and such dimensions as, thick, thin, narrow, wide, etc.
- 2.2** To show that he/she associates an object with a three-dimensional representation of it.
 - 2.2.1** To look carefully at a variety of three-dimensional representations.
 - 2.2.2** To show that he recognizes an object that is represented by a model, statuette, etc.
- 3.1** To show, by a verbal or nonverbal reaction that the representation of familiar objects elicits a response from him/her, (interest, pleasure, dislike, etc.).
 - 3.1.1** To react to representations produced by others (books, advertisements, etc.).
- 5.1** To create images and different designs, with (or on) paper, using simple skills.
 - 5.1.1** To represent beings and familiar objects in a personal way.
- 5.3** To create images and different designs, using drawing techniques he/she has already learned.
 - 5.3.1** To represent beings and familiar objects in a personal way.

B. DRAMA

- 6.2** To observe a situation or a performance of an action which appeals to several senses at the same time.

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- 6.2.1 To show that he/she has noticed one or more details concerning a situation, an action or a person.
- 6.2.2 To try to tell about, or describe, something he/she has seen or heard.
- 7.3 To show that he/she associates an action with a verbal description of it -
 - in a narrative or tale
 - in a simple rhyme or song
- 7.3.1 To identify an action described in the context of a tale, narrative, or a story.
- 9.3 To develop the necessary vocal skills to be able to recount a story or tale.
 - 9.3.1 To recount in his/her own words, a story (fiction) or an account (true) that he/she has just heard.
 - 9.3.4 To change his/her voice to portray different characters.
- 9.4 To learn different techniques used in singing or reciting simple rhymes.
 - 9.4.1 To memorize words or phrases that describe an action or sequence of actions.
 - 9.4.2 To recite these words or phrases aloud.
 - 9.4.3 To accompany his/her recital with facial expressions and gestures which illustrate actions suggested by the text or by particular words in the rhyme.
 - 9.4.4 To coordinate his/her words and gestures with those of other pupils in group drama activities.
- 10.3 To portray, in his/her own way, characters or situations that he himself/she herself has chosen, observed, or imagined using the techniques for telling stories and tales.
 - 10.3.1 To put into his/her own words a story that had just been told to him, adding details of his/her own invention.
 - 10.3.2 To tell a story that he/she has made up or imagined.
- 10.4 To portray, in his/her own way, characters or situations that he himself has chosen, observed, or imagined, using the techniques for singing or reciting simple rhymes and songs.
 - 10.4.1 To add personal touches or variations to a simple rhyme or song with words that he/she already knows or remembers in part.
 - 10.4.2 To improvise a simple rhyme or a song, alone or with a group.

C. MUSIC

- 12.3** To recognize and to use some simple rhythmic patterns.
 - 12.3.2** To recognize some simple rhythmic patterns.
 - 12.3.3** To reproduce some simple rhythmic patterns.
- 14.1** To clap his/her hands in time to a rhythm.
- 14.2** To hum a song.
 - 14.2.1** To hum the tune or melody of a song.
 - 14.2.2** To memorize the words of a song.
- 14.3** To participate in group songs.
 - 14.3.1** To sing, keeping the same rhythm and speed as the other pupils.

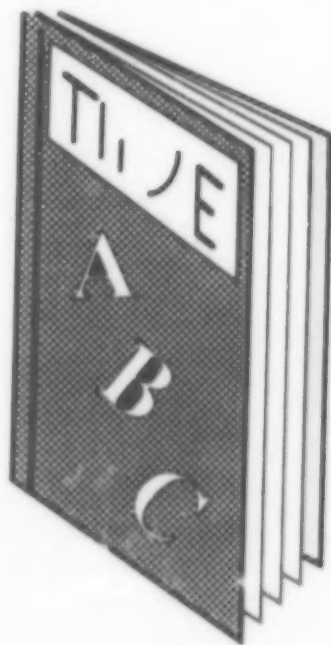
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Fun With Books



LANGUAGE FOR LIFE SECONDARY

FUN WITH BOOKS

INTRODUCTION

This literature module is based on a whole language, student-centred, integrated approach to the teaching of the language arts. The module addresses specific needs in reading development and is primarily concerned with promoting the transition from early to fluent reading. The materials are fun, easy, and provide encouragement to the student. All the suggested activities in this module should be adapted by teachers to respond to the needs and interests of their particular students.

AIMS OF THE MODULE

The theme of this module stresses the enjoyment of books. The suggested books in this module feature highly predictable stories. These predictable books contain repetitive patterns of print which support the growth of word recognition and the development of fluency.

Another aim of the module is to help students to become successful language users and to transfer basic language structures into daily use. As students read, write and speak they will develop a linguistic awareness that explodes into confident, accurate and expressive language use.

As well, the content and activities attempt to attune the student-reader to the rhythm, melody and flow of language. The books recommended in this module use the natural rhythm of language to help the student find a "sense of sound" in printed symbols. The selection of books attempts to launch them into the sophistication of reading. The student is provided with many opportunities to read aloud in order to support both the development of fluency in reading, and experiences with the rhythm of language.

Finally, this module seeks to promote some of the features of fluent reading, for example:

- the ability to readily group words into phrase groups;

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- the ability to recognize the meaning of punctuation cues;
- the ability to make meaning of text with very few disruptions.

In order to break out of "word-by-word" reading, opportunities are provided for the students to read the same text silently and aloud, in order that attention is not focused solely on the phonetic-cue level. The students may then be able to use their knowledge of the text's patterns and semantic content in order to predict the text that will follow, and to read with meaning: meaning that develops as readers read, and as they make sense of the print on the page before them.

INTERMEDIATE OBJECTIVES

The students will be provided with opportunities to:

- gain oral practice in the language of story through activities that invite group and individual reading;
- become aware of some of the special features of story so that these may be used in later independent readings, or be used as patterns for personal expressions, or when speaking and writing;
- develop self-monitoring and self-correcting skills using the predictable language of books;
- recognize the richness of experiences with stories, and the meanings these stories hold for them in their own lives.

PART I BIG BOOKS

STORIES: *Brown Bear, Brown Bear, What Do You See?*
The Longest Journey in the World
Monday, Monday, I Like Monday
Fire! Fire! Said Mrs. McGuire
The Happy Hippopotami
How to Catch a Ghost

PUBLISHER: Bill Martin Big Books - Set A, Set B
Holt, Rinehart and Winston of Canada, Ltd.

LITERATURE PRESENTATION

A. PRELIMINARY ACTIVITIES:

The students are introduced to the theme of the module *Fun With Books*, and are encouraged to suggest activities that they would enjoy trying as they read and respond to books. A time may be set aside at the beginning of each class period for students to share their favourite books.

- The students are introduced to some of the suggested books. The objectives of the module may be discussed with the students, in order to set the pattern for activities and promote positive and meaningful experiences with books.
- Activities such as the use of listening posts, expressive oral reading presentations, echo reading, oral cloze activities, paired reading, writing a book using a familiar pattern, recording one's own reading, etc., should be discussed with the students.
- The uses of equipment such as the cassette recorder and earphones, as well as the purpose of the listening post, may be introduced to the students at this time. The students should be able to operate the cassette recorder and set up the listening post independently; however, when working in groups, students may take turns being responsible for setting up and putting away the equipment.

B. ACTIVITIES

This module is designed for advanced early readers. A new book may be introduced every day or two. However, the activities should be adapted to the interests and needs of individual students.

- One approach for introducing Big Books may be the following:
 - The teacher may read aloud the Big Book, seeking to provide, first and foremost, an enjoyable story experience for the group.
 - The teacher's modelling should demonstrate orally what reading sounds like, the flow of language, etc.
 - The teacher may then invite reactions to the story. Did the students like the book? What did they particularly like or dislike?
 - The story may be reread, drawing the students into the process as they chime in to repetitive sections of the text.
 - The students' read-aloud may turn into an impromptu reading. Should this be the case, they may be invited to decide on various appropriate inflections of voice, pitch and tone.

NOTE: The Small Book editions of each Big Book may be used for individualized reading or small group instruction, or placed in a listening centre to be read with the book/story tape. The book/story tape is a valuable teaching adjunct and may provide practice for students who need to have good oral language patterns reinforced through repeated experiences with favourite predictable books. Students should be encouraged to take the small books home to read to family members.

LANGUAGE EXPLORATIONS

A. THE STRUCTURE OF A STORY

- Highly-structured stories' repetitive patterns encourage students to predict the next line, the next rhyming word, or even some features of the next episode.
 - Encourage spontaneous prediction by students as Big Books are read (i.e., prior to turning each page, after several pages have been read, or when a familiar phrase is repeated);
 - Encourage students to confirm their predictions by using picture and letter cues in the story.
- Invite the students to give their own interpretation of the author's message.
- Oral Cloze Activity:
Reinforce the students' awareness of story patterns by reciting parts of the story and having the students complete the line.
e.g.: December, December, I like _____. December
the _____ month of the _____.
- Masking:
Cover predictable words in the story, and have students guess the covered word -confirm predictions by uncovering the word.
e.g.: Little dog, little _____
What do you _____?
- Previous Experiences:
Familiar information, such as days of the week, are well known to students. This knowledge is often used in predictable stories to help students gain control of the text as they are reading. Teachers should promote connections between new and previous experiences when they introduce additional reading strategies.

B. RHYTHM AND RHYME

- Encourage students to chant the rhythm patterns in the story in order to assist them in recalling the flow of language and to help decode unknown words. Clapping may be helpful. The teacher may model the rise and fall of the sentence as the students clap the rhythm!
 - Help students to see that rhythm may also occur in other stories they read by:
 - encouraging students' perception of the rhyming pattern of a story;
 - having students locate and read aloud the rhyming words in a story;
 - encouraging the use of the rhyming clues to enrich and support the decoding process:
- e.g.: "This word rhymes with (sounds like) where and begins with h . . ."

C. DEVELOPING SENTENCE AWARENESS

- Select a basic sentence pattern in the book the students are reading. Explore together how many times the author uses this same pattern.
e.g.: I see a _____ smiling at me.
- Transforming sentences:
Change the basic sentence pattern into a new sentence:
e.g.: Black dog, black dog, what do you see?
Kevin, Kevin, what do you see?
- Expanding sentences:
Add describing words, phrases, clauses:
e.g.: I see an alley cat staring at me.

- Discuss "describing" words and "naming" words. Students may be asked to write stories using some of these special kinds of words.

D. DEVELOPING WORD AWARENESS

- As the teacher reads each story many times he/she should emphasize new words and ask the students to identify any words they may not know. These new words may be highlighted in the context of a particular story and/or sentence. Teachers should also remember that the context of a word may allow for different interpretations. These multiple meanings may be recorded on language experience charts.

e.g.:

NEW WORDS	POSSIBLE MEANINGS
sheet	
journey	
valley	
dense	

- Word cards:
Familiar words from the story may be printed on cards for the students to read. Letter clues and configurations, as well as consistency of pronunciation, may be stressed as word cards are matched with the text.
- Encourage students to make generalizations about the printed words and the patterns of words.

e.g.: "box" and "fox" sound the same at the end and both end with "-ox."

- Word Order:
Print all the words of any familiar sentence from the story on separate word cards. The word cards are then scrambled and students are invited to order the words so that they "sound right" or "make sense." (NOTE: The purpose to this game is to encourage imaginative, meaning-based word play, not to have students reproduce the original sentence.)

E. ECHO READING AND PAIRED READING

- The goal of echo reading is to establish a fluent reading pattern. Book/story tapes or teacher modelling may be used as complementary resources during this activity. Echo reading may be initiated using the following steps:
 - The student is asked to "echo" each sentence along with, or slightly after, the taped reading or teacher-reader.
 - The student is encouraged to slide his/her eyes smoothly across the line of print without either stopping or going back.
 - As the student reads, the teacher points to the words in the text in a smooth, continuous movement.

As students gain confidence, the teacher may choose to read with a softer voice or even lag slightly behind the students. The focus of this activity should be on the style of the oral rendition: the students should not be questioned about the content of the story during this activity.

Paired reading uses experienced students as peer-models for those students who may be less experienced readers, in a relaxed, non-threatening atmosphere. Paired reading may be organized using the following strategies:

- the teacher pairs two students of different reading abilities;
- each student in the pair reads from material suited to his or her reading level;
- at the end of each oral reading, the reader's partner is asked to retell what has just been read;
- through a combination of self-monitoring and retelling, each student participates in the experience of sharing a story.

F. WRITING

As students become familiar with language patterns used in books, they should be encouraged to explore the process of writing their own stories. Writing activities flow naturally when students display a strong response to certain stories. They may be invited to borrow the structures and make them their own. Some suggestions might include:

- Students may dictate or write their own versions of the stories.
- If students do not spontaneously suggest ideas for their own stories, the teacher should encourage them to reexamine the original text and provide helpful suggestions.
- Class Big Books may be made from a collection of the students' stories.
- Individual students may put their stories into book form, adding covers, illustrations, title pages and other features of finished books.

The students' ways for patterning the story may vary, some borrowing the author's notion of a single sentence for each episode, others choosing as many sentences as they need in order to tell the story.

PART II THE STORY BOX - READ TOGETHER BOOKS

- STORIES:** *Hairy Bear*
Mrs. Wishy Washy
Yes Ma'am
The Hungry Giant
Grandpa, Grandpa
Smarty Pants
Lazy Mary
- SOURCE:** The Story Box - Read Together books - Big Books Readers - Set
1
Ginn and Company - Educational Publishers

LITERATURE PRESENTATION

This section of the module is primarily concerned with developing an independent "reading habit." The student may be encouraged to select a book and read independently for the sheer enjoyment of the story. The student should be encouraged to move from shared, whole class responses to a more private, personal involvement with a favourite book.

A. PRELIMINARY ACTIVITIES

- **Drop Everything and Read (D.E.A.R.)** - To prepare students for this activity, the idea of D.E.A.R. should be discussed several days prior to the first reading session. The emphasis at this stage should be on the fact that the students will be allowed to select whatever reading material they desire to read during the time set aside for D.E.A.R.
- It is essential that all students understand the rules of D.E.A.R.:
 - everyone reads;
 - both students and teacher will read a book, magazine, etc. of their own choice;
 - there should be no interruptions during D.E.A.R.;
 - no one will be asked to report what they have read.

B. ACTIVITIES

- To provide students with quiet time to practice their silent reading and increase students' abilities to sustain silent reading for longer periods of time, D.E.A.R. may be scheduled at the beginning of each language arts class. It may be organized in the following manner:
 - The session begins as soon as the students have been given a sufficient amount of time to select their reading materials, and the teacher has reviewed the activity again briefly.
 - The length of the very first session should be such that the majority of the students within the class can easily sustain their silent reading. The time devoted to this activity should be increased gradually.
 - A kitchen timer or an alarm clock may work best as the timing device for D.E.A.R. sessions., providing that this doesn't prove to be too distracting.
 - During the session, the teacher should do exactly what all the students in the class are doing--reading for pleasure.
 - Interruptions that cause the classroom teacher and a large number of students to look up from their reading should generally result in an end to the period for that day; very minor disturbances that cause the teacher and only one or two students to look up from their reading should be ignored.
 - D.E.A.R. ends with the sound of the timer. A few additional minutes may be added to allow students an opportunity to read until a more appropriate conclusion is reached.

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Once the D.E.A.R. activity has been firmly established, the teacher may begin to think of ways to encourage sharing the material read during the silent reading sessions. The teacher may, for example:

- invite students to talk about material they have read and have enjoyed and/or found useful;
- show the students how to keep a log of the books they have read.

PART III JUST LIKE ME - FAST AND FUNNY

STORIES: *Just Like Me*
Fast and Funny

Source: The Story Box Readers
Ginn and Company - Educational Publishers

LITERATURE PRESENTATION

The purpose of this section is to suggest ways in which teachers may extend the skills and strategies introduced in the preceding sections of this module.

A. PRELIMINARY ACTIVITIES

- The D.E.A.R. activity may continue to be scheduled at the beginning of each class in order to promote independent reading and the quiet enjoyment of books.
- Each student should be given a few moments to browse through a chosen book. Predictable books contain highly repetitive, structured stories that are fun and easy to read.

B. ACTIVITIES

Each story may be presented to the students in the following manner:

- Each story may initially be read by the teacher as the students follow along in their individual books.
- After listening, the students should be encouraged to respond to the story and to share their own feelings, comments and questions.
- Once students have been given this opportunity to react to the story, the teacher may ask additional questions as a means of extending these initial responses.

- Each story should then be read a second time in order to emphasize word repetition, rhythm and rhyme. The students should be invited to join in as the teacher reads.
- Individual students may be asked to read aloud those parts of the story that they wish to read.
- Teachers may also tape-record the students' oral reading. Oral fluency may be discussed as the students listen to their own reading. In addition, time should be provided during oral reading activities for students to practise self-monitoring and self-correction strategies.

LANGUAGE EXPLORATION

Teachers may continue to develop the skills and strategies described in Part I of this module while adapting the following additional strategies to different story structures, in order to promote the development of reading fluency.

- Students should attempt to model the teacher's reading of each story, using the same voice, expression, pauses, etc.
- Individual readings by teacher and student may be recorded and reviewed after each read-aloud. (The tape may be replayed as a way of comparing different uses of phrasing and inflection.)
- Following the discussion, the student may be asked to record another reading of the story.

PART IV READER'S THEATRE

- STORIES:** *City Mouse, Country Mouse*
The Three Billy Goats Gruff
The Little Red Hen
- SOURCE:** *in Fairy Plays for Oral Reading*
in Fairy Tale Plays for Oral Reading
(Intensive Skills Series- Curriculum Associates)

LITERATURE PRESENTATION

Reader's Theatre is a reading activity in which students are provided with familiar stories in script form. The focus of this activity is to provide students with the opportunity to read expressively for a live audience. The script should not be memorized, as the emphasis is on reading aloud. The students are provided with individual copies of the complete script. They are encouraged to follow and read silently while others are reading their parts aloud. The following approach may be adopted for Reader's Theatre:

- The teacher reads the script to the students.
- The teacher rereads and the students are encouraged to read along.
- The teacher assigns roles to individual students when all are ready to read on their own.
- The roles should be interchanged in order that all the students have an opportunity to read sections of the script aloud.
- The audience and readers should change roles after each complete reading.
- The students may perform a Reader's Theatre two or more times in any given language-arts period.
- The teacher and/or the students may wish to write their own scripts for a Reader's Theatre. Such opportunities should be encouraged. Student scripts may be based on favourite stories, songs, poems, personal stories, etc.

- The teacher should provide ample opportunity for the students to share their ideas, feelings and experiences after each Reader's Theatre.

PART V CONTINUITY, GROWTH, DEVELOPMENT

The skills and strategies which have been explored in the various sections of this module should be reinforced and developed in future modules with a variety of different reading materials. Developing a "reading habit," enjoying books, and promoting the principles of good reading are ongoing processes.

PART VI EXTENDED ACTIVITIES

The objectives of the *Language for Life* program may be extended throughout the curriculum in an integrated fashion, in cooperation with teachers of other subject areas.

The integrated approach reinforces learning in a variety of ways, and promotes transfer of skills to a variety of contexts and content.

The teachers involved in other courses may develop objectives and activities which reflect the different language-arts themes, and which reinforce the fun of reading books, magazines, etc. for a variety of purposes.

The extended activities section of this module provides an opportunity to review the objectives contained in the *Functional Mathematical Skills*, *Self Care* and *Introduction to the Arts* programs in the *General Development* series, and to consider activities that complement themes in the language arts classroom, as well as experiences with language across the curriculum.

PART VII
COMPLEMENTARY OBJECTIVES
(GENERAL DEVELOPMENT SERIES)

FUNCTIONAL MATHEMATICAL SKILLS

- 1.1** To carry out a number of instructions pertaining to spatial and temporal relationships in his/her environment.
- 1.2** To find similarities and differences among the things he/she observes.

INTRODUCTION TO THE ARTS

A. VISUAL ARTS

- 3.1** To show by a verbal or nonverbal reaction, that the representation of familiar objects elicits a response from him/her (interest, pleasure, dislike, etc.).
 - 3.1.1** To react to representations produced by others (books, advertisements, etc.)
 - 3.1.2** To react to his/her own representations (drawings, constructions, etc.).
- 3.2** To show a preference for a particular colour, size, shape, texture, etc.
 - 3.2.1** To indicate preferences among representations produced by others: e.g., a book, an advertisement, etc.
 - 3.2.2** To indicate preferences among his/her own representations.
- 4.8** To practise different processes associated with printing.
 - 4.8.5** To make prints, using different objects (string, corks, etc.).
- 5.1** To create images and different designs, with (or on) paper, using simple skills.

5.3 To create images and different designs, using drawing techniques he/she has already learned.

5.3.1. To represent beings and familiar objects in a personal way.

B. DRAMA

6.2 To observe a situation or a performance of an action which appeals to several senses at the same time.

6.2.1 To show that he/she has noticed one or more details concerning a situation, an action or a person.

6.2.2 To try to tell about, or describe, something he/she has seen or heard.

7.3 To show that he/she associates an action with a verbal description of it:

- in a narrative or tale
- in a simple rhyme or song

7.3.1 To identify an action described in the content of a tale, narrative, or a story.

9.3 To develop the necessary vocal skills to be able to recount a story or a tale:

9.3.1 To recount, in his/her own words, a story (fiction) or an account (true) that he has just heard.

9.3.4 To change his/her voice to portray different characters.

9.4 To learn different techniques used in singing or reciting simple rhymes.

9.4.2 To recite words or phrases aloud.

9.4.3 To accompany his/her recital with facial expressions and gestures which illustrate actions suggested by the text as a whole or by particular words in the rhyme.

9.4.4 To coordinate his/her words and gestures with those of other pupils in group drama activities.

10.3 To portray, in his/her own way, characters or situations that he/she him/herself has chosen, observed, or imagined using the techniques for telling stories and tales.

10.3.1 To put into his/her own words a story that has just been told to him/her, adding details of his/her own invention.

10.3.2 To tell a story that he/she has made up or imagined.

10.4 To portray, in his/her own way, characters or situations that he/she him/herself has chosen, observed or imagined using the techniques for singing or reciting simple rhymes and songs.

10.4.1 To add personal touches or variations to a simple rhyme or song with words that he/she already knows or remembers in part.

10.4.2 To improvise a simple rhyme or a song, alone or with a group.

C. MUSIC

12.3 To recognize or to use some simple rhythmic patterns.

12.3.2 To recognize some simple rhythmic patterns.

13.3.3 To reproduce some simple rhythmic patterns.

14.1 To clap his/her hands in time to a rhythm.

PART VIII
EXTENDED READING

The following predictable books provide further opportunities for students to have "fun with books."

Adams, Pam. *This Old Man*. New York: Grossett and Dunlap, 1974.

Aliki. *Hush Little Baby*. Englewood Cliffs, N.J.: Prentice Hall, 1968.

Balian, Lorna. *Where In the World is Henry?* New York: Brandbury Press, 1972.

Baroñas, Sarah E. *I Was Walking Down the Road*. New York: Scholastic Book Services, 1975.

Becker John. *Seven Little Rabbits*. New York: Scholastic Book Services.

Bonne, Rose and Alan Mills. *I Know an Old Lady*. New York: Rand McNally, 1961.

Brown, Marcia. *The Three Billy Goats Gruff*. Various Editions.

Brown, Margaret Wise. *Four Fur Feet*. New York: William R. Scott, 1961.

Brown, Margaret Wise. *Goodnight Moon*. New York: Harper and Row, 1947.

Carle, Eric. *The Mixed Up Chameleon*. New York: Thomas Y. Crowell, 1975.

Carle, Eric. *The Very Hungry Caterpillar*. Cleveland: Collins World, 1969.

Charlip, Remy. *What Good Luck! What Bad Luck!* New York: Scholastic Book Services, 1969.

Clarke, Mollie. *The Three Little Kittens*. New York: Scholastic Book Services, 1969.

Cook, Bernadine. *The Little That Got Away*. Reading: Addison-Wesley, 1976.

- de Regniers, Beatrice Schenk. *The Day Everybody Cried*. New York: The Viking Press, 1967.
- de Regniers, Beatrice Schenk. *How Joe the Bear and Sam the Mouse Got Together*. New York: Parents' Magazine Press, 1965.
- de Regniers, Beatrice Schenk. *May I Bring a Friend?* New York: Atheneum, 1972.
- Domanska, Janina. *The Turnip*. New York: Macmillan, 1969.
- Duff, Maggie. *Rum, Pum, Pum*. New York: MacMillan, 1978.
- Emberly, Barbara. *Drummer Hoff*. Englewood Cliffs: Prentice Hall, 1967.
- Gag, Wanda. *Millions of Cats*. London: Faber and Faber Ltd, 1929.
(Reprinted by Scholastic Book Services.)
- Galdone, Paul. *The Little Red Hen*. New York: Scholastic Book Services, 1973.
- Galdone, Paul. *The Three Billy Goats Gruff*. New York: Seabury Press, 1972.
- Galdone, Paul. *The Three Little Pigs*. New York: Seabury Press, 1970.
- Ginsburg, Mirra. *The Chick and the Duckling*. New York: Macmillan, 1972.
- Hulbert, Elizabeth. *Out and In*. New York: Macmillan, 1972.
- Hutchins, Pat. *Good-Night Owl*. New York: Scholastic Book Services, 1971.
- Hutchins, Pat. *Rosie's Walk*. New York: Macmillan, 1968.
- Keats, Ezra Jack. *Over In The Meadow*. New York: Scholastic Book Services, 1971.
- Kent, Jack. *The Fat Cat*. New York: Scholastic Book Services, 1971.
- Klein, Lorne. *Brave Daniel*. New York: Scholastic Book Services, 1958.
- Kraus, Robert. *Whose Mouse Are You?* New York: Collier Books, 1970.

LANGUAGE FOR LIFE
SECONDARY
Fun With Books

- Langstaff, John. *Frog Went A Courtin'*. New York: Harcourt Brace Jovanovich, 1955.
- Langstaff, John. *Oh, A-Hunting We will Go*. New York: Atheneum, 1974.
- Langstaff, John. *Over In the Meadow*. New York: Harcourt Brace Jovanovich, 1957.
- Laurence, Ester. *We're Off to Catch a Dragon*. Nashville: Abingdon Press, 1969.
- Leaf, Munroe. *Gordon the Cat*. New York: Scholastic Book Services, n.d.
- Lexau, Joan. *Crocodile and Hen*. New York: Harper and Row, 1969.
- Mack, Stan. *10 Bears In My Bed*. New York: Pantheon, 1974.
- Martin, Bill. *When it Rains, It Rains*. New York: Holt, Rinehart and Winston, 1970.
- Martin, Bill. *The Haunted House*. New York: Holt, Rinehart and Winston, 1970.
- Martin, Bill. *I Went to the Market*. New York: Holt, Rinehart and Winston, 1970.
- Martin, Bill. *Up and Down the Escalator*. New York: Holt, Rinehart and Winston, 1970.
- Martin, Bill. *Old Mother Middle Muddle*. New York: Holt, Rinehart and Winston, 1970.
- Martin, Bill. *King of the Mountain*. New York: Holt, Rinehart and Winston, 1970.
- Mayer, Mercer. *If I Had . . .*. New York: Dial Press, 1968.
- Mayer, Mercer. *Just For You*. New York: Golden Press, 1975.
- McGovern, Ann. *Too Much Noise*. New York: Scholastic Book Services, 1967.
- Memlin, Carl. *Ten Little Animals*. Racine: Golden Press, 1961.

- Peppe, Rodney. *The House that Jack Built*. New York: Delacorte, 1970.
- Polushkin, Maria. *Mother, Mother, I Want Another*. New York: Crown Publishers, 1976.
- Preston, Edra Mitchell. *Where Did My Mother Go?* New York: Four Winds Press, 1978.
- Quackenbush, Robert. *Skip to My Lou*. Philadelphia: J.B. Lippincott, 1975.
- Rokoff, Sandra. *Here Is a Cat*. Singapore: Hallmark Children's Editions, n.d.
- Scheer, Jullian and Marvin Bileck. *Rain Makes Applesauce*. New York: Holiday House, 1964.
- Sendak, Maurice. *Where the Wild Things Are*. New York: Scholastic Book Services, 1963.
- Sendak, Maurice. *Chicken Soup With Rice*. New York: Scholastic Book Services, n.d.
- Shulevitz, Uri. *One Monday Morning*. New York: Schriners', 1967.
- Skoar, Grace. *What Do Animals Say?* New York: Scholastic Book Services, 1967.
- Tolstoy, Alexei. *The Great Big Enormous Turnip*. New York: Franklin Watts, 1972.
- Welber, Robert. *Goodbye, Hello*. New York: Pantheon, 1974.
- Wildsmithy, Brian. *The Twelve Days of Christmas*. New York: Franklin Watts, 1972.
- Wolkstein, Diane. *The Visit*. New York: Alfred A. Knopf, 1977.
- Wondriska, William. *All The Animals Were Angry*. New York: Holt, Rinehart and Winston, 1970.
- Zaid, Barry. *Chicken Little*. New York: Random House, n.d.
- Zemach, Harve. *The Judge: An Untrue Tale*. New York: Farrar, Strauss and Giroux, 1969.

LANGUAGE FOR LIFE
SECONDARY
Fun With Books

Zemach, Margot. *The Teeny Tiny Woman*. New York: Scholastic Book Services, 1965.

Zemach, Margot. *Hush, Little Baby*. New York: E.P. Dutton, 1976.

Zolotow, Charlotte. *Do You Know What I'll Do?* New York: Harper and Row, 1958.

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- Aulls, Mark W. *Developing Readers in Today's Elementary School*. Boston: Allyn and Bacon Inc., 1982.
- Graves, Donald. *Writing: Teachers and Children at Work*. Portsmouth, N.H.: Heinemann Educational Books, 1983.
- Holdaway, D. *The Foundation of Literacy*. New York: Ashton Scholastic, 1979.
- Martin, Bill and Peggy Bragan. *Bill Martin's Instant Readers - Teachers' Guide*. New York: Holt, Rinehart and Winston, 1971.
- Martin, Bill. *Bill Martin Big Books - Teachers' Guide*. New York: Holt, Rinehart and Winston, 1983.
- Québec. Ministère de l'Éducation. Direction générale des programmes. *English Language Arts - Modifications, Adaptations, Variations* (Curriculum Guide, Elementary School Cycle One and Two, Code 16-2294A). Québec : ministère de l'Éducation, 1986.
- Québec. Ministère de l'Éducation, Direction générale des programmes *General Policy for Educational Evaluation* (Preschool, Elementary and Secondary School, Code 16-7500A). Québec : ministère de l'Éducation, 1981.
- Québec. Ministère de l'Éducation. Direction générale du développement pédagogique. *Programmes de formation générale pour les élèves handicapés par une déficience mentale moyenne* (Guide pédagogique-préscolaire, primaire, secondaire, Code 16-1515-06). Québec : ministère de l'Éducation, 1983.
- Québec. Ministère de l'Éducation, Direction générale du développement pédagogique. *Self Care* (General Development Program, Preschool, Elementary and Secondary School, Code 16-1515-01A). Québec : ministère de l'Éducation, 1984.

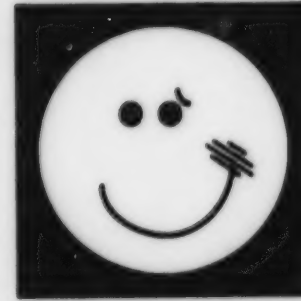
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Québec. Ministère de l'Éducation. Direction générale du développement pédagogique. *Functional Mathematical Skills* (General Development Program, Preschool, Elementary and Secondary School, Code 16-1515-03A). Québec : ministère de l'Éducation, 1985.

Québec. Ministère de l'Éducation. Direction générale du développement pédagogique. *Introduction to the Arts* (General Development Program, Preschool, Elementary and Secondary School, Code 16-1515-04A). Québec : ministère de l'Éducation, 1985.

Tierney, Robert J., Readence, John E. Dishner, Ernest K. *Reading Strategies and Practices: A Guide for Improving Instruction*. Boston: Allyn and Bacon Inc., 1980.

Feelings



LANGUAGE FOR LIFE
SECONDARY/POST SECONDARY

FEELINGS

TEXT: *The Snow Goose*. Gallico, Paul. Toronto: McClelland & Stewart, 1983.

THEME: Feelings

AGE GROUP: 14 years and up

GENERAL AND TERMINAL OBJECTIVES

4. The student will demonstrate an ability to participate in activities that promote the development of thinking through language.
- by responding to and making sense of the thoughts, and feelings of others in listening and reading in meaningful contexts.
 - by composing thoughts, ideas, and feelings in speaking and writing in meaningful contexts.

INTERMEDIATE OBJECTIVES FOR THE UNIT

The content and activities of this module provide opportunities for students to:

- explore their own feelings and the feelings of others;
- listen to and read about the feelings that govern the lives of characters in the novel *The Snow Goose*;
- explore and generalize about the nature of feelings;
- respond in a personal manner to the content and activities related to the theme FEELINGS.

INTRODUCTION

Paul Gallico's novel provides opportunities for students to consider how feelings affect our behaviour. Rhadayer, the main character, accepts his physical deformity, while Fritha's shyness dictates her actions. A wounded snow goose creates circumstances that help both Fritha and Rhadayer to discover their own individual strengths.

The Battle of Dunkirk provides Rhadayer with an opportunity to realize that heroic action is governed by inner strength. Fritha comes to terms with Rhadayer's valour and subsequent death by finally recognizing her early suppressed affection for him. The story suggests that negative feelings about oneself can be turned into positive actions.

GETTING READY

The following steps are meant as suggestions which teachers may consider when planning this unit.

- Acquire a copy of the story.
- Determine a teaching focus for the unit.
- Read the story first, in order to:
 - consider ways of reading the story to the class;
 - consider teaching strategies that might be used to reinforce meaning, i.e., mapping charts for classifying feelings and establishing cause and effect relationships, etc.;
 - select key passages from the text that could be used as models for writing activities or read-along passages;
 - consider possibilities for integrating the story theme with related activities.
- Note possible opportunities for ongoing evaluation.
- Preview audio-visual materials.
- Display around the classroom materials and/or items that reflect the story theme.

ACTIVITIES

What follows is one suggested approach. Many other approaches would be equally effective. What is important is that a compelling and sensitive story be shared with the students in such a way that it motivates students to explore, express and shape their feelings in relation to the world of print and to the world in which they live.

TEACHER	STUDENTS
BEFORE SHARING THE STORY - The teacher may explore the theme by asking "Have you ever felt _____ (sad, happy, shy, etc.)?" type of questions. - The teacher may draw on events or incidents in the students' lives which will encourage talk about feelings (loneliness, shyness, fear, etc.) and how they influence behaviour. - The teacher may make a "feeling box" into which are put lots of items which, when felt, and without being seen, evoke varied responses. For example, the teacher may ask: "Why does it make you shiver?" "Can you guess what you are touching?" The teacher may show a film or video such as <i>Somebody's Kids</i>, or <i>Jamie, The Story of a Sibling</i> (NFB) and use the film(s) to:	The students respond in a personal manner by: - relating experiences that were associated with a particular feeling. - talking and sharing viewpoints about how feelings can affect themselves and others. - responding to questions asked by their peers and by the teacher. The students view and participate by: - generating a list of questions they might put to any or all three boys depicted in the different films:

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TEACHER	STUDENTS
• illustrate the connection between a particular feeling and subsequent behaviour; • encourage the students to talk about how the characters felt and how feelings affected their behaviour. The teacher may then help the students to formulate a list of questions which they may wish to have answered. Students may be asked to contribute orally, by writing their individual questions to be shared with the whole class, or by communicating their responses visually. 3. The teacher may help the students to expand their sensory awareness by showing the NFB film <i>Wind</i>. After the students have viewed the whole film once or twice, the teacher may ask questions such as the following: What does the boy see? Hear? Smell? Feel? What does the boy do? Why? Depending on the students' responses, the teacher may also consider showing "stills" from the film in order to bring more focus to the discussion. The teacher may display pictures of faces that communicate different feelings and discuss these with the class.	e.g.: What made you . . . ? When do you feel like . . . ? Why do you act like that . . . ? • composing a list of questions they might wish to have answered; • sharing their various responses orally, in writing, or visually. The students view the film and discuss the boy's experiences, as well as their own. Students may study faces in pictures, draw their own faces, or find pictures in magazines that show feelings.

TEACHER	STUDENTS
4. With the whole class, the teacher may then develop a chart (as a way of consolidating the ideas about feelings which have been discussed) in the following manner: • transcribe words on a chart that have been mentioned in previous discussions; • ask students to repeat each word, discuss each word, suggest words with similar meanings. This activity may extend to the end of the unit, with teacher and students contributing different feelings as they are discussed in the class. 5. The teacher may introduce the novel by: • providing background to the setting: a wild and lonely place, in a country far away, coastal; • reading aloud an early section of the novel using intonation to suggest the haunting loneliness of the setting and the characters; • asking students to suggest what clues about the story are to be found on the first page(s) of the novel (a passage may be transcribed on the board or on an overhead to provide focus for the discussion);	Students share their responses. The students are: • making connections about the story setting, e.g.: the story took place a long time ago in a lonely and wild coastal area. • listening to the teacher read a key passage; • suggesting story clues, e.g.: "There is a lonely man." "He loves wild things." "It is about a man and someone he meets."

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TEACHER	STUDENTS
- utilizing any/all visuals which are available to help the students visualize the setting of the story. SHARING THE STORY 1. The teacher may read the first "chunk" to the class and may ask some of the following questions about the main character: "What did he do for a living?" "Why did the townspeople call him <u>that queer chap</u>?" "Did he like meeting people?" "How old was he?" "If you met him, would you like him?" 2. The teacher: - refers to the Feeling Chart to locate, label and add all <u>feeling</u> words mentioned; - asks students to share their impressions about Rhadayer, visually and/or in writing. The teacher rereads the passage with the students as often as is necessary, urging the students to predict meanings. The teacher should respond positively to appropriate miscues. 3. The teacher may show the following films: <i>The Flight of the Snobs</i> (NFB) <i>Flyway North</i> (NFB)	The students listen and: - explore the story's meaning by responding to the sense of loneliness and alienation conveyed in the passage; - reexamine the text for clues that suggest meaning. The students share their ideas about Rhadayer. Some may: - suggest suitable words to be added to the chart; - convey their impressions about Rhadayer. The students listen and respond to the passage. The students view the films.

TEACHER	STUDENTS
The teacher may then categorize reactions into different interest headings, such as: formation-flying route, appearance, feeding habits, cry of the snowgoose. The teacher works with the class to locate and organize visuals, written articles for display and/or projects. The teacher may wish to show the film(s) again. The teacher may invite others (parents, peers, the principal, other teachers, etc.) to see the students' display and projects.	The students express their initial reactions by: drawing and/or responding orally or in writing. The students locate and organize information for display and/or projects.
4. The teacher may read a poem, such as <i>Something Told the Wild Geese</i>, by Rachel Fields. The teacher may: • show the class the poem on an overhead or on a large print chart; • encourage student responses by asking: "Do you like it?" "Why or why not?" "What does it make you feel?" • reread the poem with the class and encourage chiming in; • play a prediction game by covering up several of the rhyming end words and asking the students to supply the missing words.	The students listen or read along as the poem is read aloud. • The students respond and share their initial reactions. • The students chime in and respond to the natural rhythm.

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TEACHER	STUDENTS
5. The teacher then reads the second "chunk" of the novel and follows a procedure similar to that described previously, but now focusing on Fritha's personality, especially her shyness. Before discussing Fritha's shyness, the teacher may: • make substitutions for difficult words and dialect; • rephrase unnecessarily complicated lines; • encourage understanding through questions and returning to text to confirm answers. 6. The teacher reads a third story "chunk." The teacher explores the text with the whole class, to locate clues which suggest that: - time has passed; - war is coming; - Fritha is older and only comes to visit when the bird is at the lighthouse; - Fritha is still frightened.	The students listen while this passage of the story is read. Some may chime in and ask questions. The students volunteer viewpoints regarding story events. The students explore their initial understanding about Fritha and try to imagine what she is like. The students locate lines from text and discuss why they might or might not be good descriptions for Fritha. The students draw the character Fritha. Some label their pictures with appropriate descriptions. The students listen to the passage and follow along. The students search actively for all the information clues they can find about: - time changes; - Fritha's relationship with Rhadayer; - the taming of the snowgoose.

TEACHER	STUDENTS
The teacher helps students to consolidate their understanding of the story thus far by creating a story time-line on experience chart paper, with the whole class. Events on the story time-line may also be drawn by the students, and captions added to the pictures to create a class version of the story.	The students contribute to the story time-line and explain their choices through discussion and locating words in the text.
7. The teacher then reads the next passage, stressing words such as "stumbling," "hurrying," "rushing"--all words that convey a heightened sense of the story and which contribute to altering the story's mood. In addition, the following activities are suggested: • asking students to mime key words, such as those indicated above; • extending the story time-line and adding to the class story; • building up the Feeling Chart using words from this section of the story.	The students listen and explore the possible reasons for this new turn of events, as conveyed by certain words, notably: - why Rhadayer leaves; - how this affects Fritha; - why the snowgoose leaves. The students take turns miming key words. The students contribute to the story time-line, the class story, and the Feeling Chart.
8. The teacher may wish to substitute familiar language for some of the Cockney dialect. The teacher may put the last paragraph of the novel on an overhead to discuss with the students. The teacher may ask: "How could Fritha know Rhadayer would not return?" "Do you ever get feelings like that where you know beforehand what will happen?"	The students share their personal experiences, and may also share personal views about Fritha's thoughts at the end of the story.

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TEACHER	STUDENTS
The teacher asks the students to complete the story time-line. The teacher then asks the class to return to the Feelings Chart in order to review the feelings they have attributed to Fritha and Rhadayer. The teacher then discusses with the students their ideas for a story.	The students write and illustrate the story time-line. The students contribute to the Feelings Chart. The students compose their story, working individually, in pairs, or as a whole class.
AFTER THE READING 1. The teacher may read the class a poem on a similar theme. The teacher then encourages the class to respond to the selected poem. The teacher may ask the students to: • draw or write their reactions to the poem; • make word poems of their own about Fritha and Rhadayer, to be read to the whole class. 2. The teacher helps the class to organize and to mount a display of all the activities (story time-line, word poems, Feeling Chart) which they have completed during this unit, and arranges for visitors to come to the class to view the display.	The students explore their own feelings while listening to a reading of the poem. The students draw or write their personal reactions about what the poem has meant to them. The students make word poems of their own about Fritha and Rhadayer by: - jotting down "feeling" words; - reading their poems to the whole class; - displaying their poems around the classroom. The students arrange a display of all the activities which they have completed during the unit.

LANGUAGE FOR LIFE

EVALUATION IN THE LANGUAGE ARTS

LANGUAGE FOR LIFE

EVALUATION IN THE LANGUAGE ARTS

INTRODUCTION

Evaluation is an integral part of all teaching and learning. Evaluation is motivated by an appreciation of the distinct abilities and intentions of the learner. When we regard what a learner is trying to do, and make suggestions about how this intention may be realized in the best possible way, we are evaluating. Evaluation is a pedagogical activity, and involves far more than the determination of a grade on a report card.

Evaluation involves criteria--a sense of what one is looking for in relation to an individual student's language development. Criteria for evaluation take account of the learner together with the content and contexts in which learning takes place. The criteria for the evaluation of individual students in the province of Québec are found in the central premise and objectives of the *Language for Life* program. In this way, the criteria for evaluation are consistent with a whole language child-centred approach to the teaching of the language arts.

GUIDELINES FOR EVALUATION

Any approach to the continuous evaluation of a student's language development and intentions must be consistent with the values, assumptions and beliefs that influence the processes of teaching and learning. The guidelines for continuous evaluation are found by examining the founding principles upon which the objectives of the *Language for Life* program are based. These founding principles are:

ONE

WHOLE LANGUAGE

- The language arts--listening, speaking, reading, writing--are the functions (and the forms) of a language system that is whole. Therefore, evaluation of language growth and development as this relates to individual students must involve students with all of language--in integrated activities that provide occasions for listening, speaking, reading and writing.

TWO

GROWTH IN THE LANGUAGE ARTS

- Evaluation of individual students must be comprehensive and must attempt to measure growth in all areas of the language arts. Evaluation of the language arts does not occur on the basis of the evaluation of isolated skills (grammar, phonics, reading comprehension, etc.). Evaluation of the language arts is based on the evaluation of growth in listening, speaking, reading and writing, in contexts or situations that are meaningful to the student.

THREE

DEVELOPMENTAL PROCESSES

- Language learning is a developmental, continuous process. Therefore, evaluation of individual students should not be based on fixed assumptions that view language development as either a linear process or as cumulative, in the sense that "every student will" arrive at the end of the year with exactly the same version of a particular skill, ability or understanding.
The evaluation of students in the language arts will be based on the individual strategies which students use in making sense of language, and an appreciation of the patterns of development of the individual students.

FOUR

MEANING

- The search for meaning is the core of every language experience. Therefore, evaluation of individual students' growth and development in the language arts will concentrate on the meanings which students make as they explore and shape experiences with language. The meanings which a student makes will occur in relation to specific experiences with language: varieties of content, situations, purposes, interactions with self and with others. Therefore, evaluation of a student's growth and development should be made by looking at many different kinds of evidence, gathered throughout the year. In this way, evaluation reflects the continuous process of language learning, and not one "moment" in that process.

FIVE

LANGUAGE IN CONTEXT

- Children discover and create cohesive language rules by using language in varied, functional and meaningful contexts. In fact, language functions in relation to the contexts, or situations, that arise out of the ordinary events of daily life: language is a system that allows individuals to make sense of these events. Therefore, the evaluation of individual development and growth in the language arts will occur within contexts, or situations, which are meaningful, purposeful and functional to the students themselves. The features of a "meaningful context" are described in the second chapter "Teaching and Learning" of this document and are summarized on page 12. All models and approaches to evaluation of individual students must respect the criteria by which a "meaningful context" is developed. As well, it must be remembered that the students themselves will build contexts, or situations, as

they explore the possibilities of language for themselves. This notion of language-in-context emerges, for example, when students create and then perform a play, or an improvisation. Language-in-context, then, is not simply a matter of teachers' creating situations and activities in which students will be evaluated at various times during the year. The relation of language to the situation in which language occurs may be noted continuously throughout the year, as changing contexts involve students in different experiences with language. In this manner, a great deal of information can be gathered about an individual student's growth and development in the language arts, when students are involved with language in many different contexts.

SIX

VARIETIES OF CONTENT

- Students enhance their abilities and understanding when they are involved with varieties of content, and with the many ways in which language functions to express the ideas, feelings and knowledge of self and of others. Therefore, evaluation of individual development and growth in the language arts will involve students with a wide range of content poems, diaries, journals, newspapers, fiction, non-fiction, songs, plays, films, etc. This content (given as a possible example above) does not refer only to reading or listening/viewing. Variety of content refers to varieties of activities that draw on all the language arts as a whole (listening, speaking, reading, writing), activities that involve students in reading as well as writing journals, in writing as well as listening to poetry, etc.

PURPOSE OF EVALUATION

Evaluation in language arts is ongoing and is concerned with patterns of individual growth and development. In the *Language for Life* program (#16-1515-02A), the major purpose of evaluation is to respond immediately to the needs of the students. When evaluation is understood by teacher and student as continuous process, special attention is given to everything that happens in the classroom.

When planning activities that provide the means for continuous evaluation, teachers might ask the following questions:

What are the students' intentions? interests? goals?
What is my role in the activity?
How can I describe what my students know? How their understanding has grown? How they best realized their intentions?
What are the possible outcomes and how might these be described?
Given these outcomes, what will I do?

EVALUATION: WAYS AND MEANS

There are many ways and means that may be used to collect the information needed for evaluation. Some of these have been referred to earlier on in the various modules included in this guide.

A. OBSERVATION

Observation of students in the classroom is worthwhile because it permits the teacher to monitor important kinds of growth without encroaching on instructional time or disrupting the class. It can also provide both quantitative and qualitative evidence about language development.

Teachers must determine what is significant to observe and should frame points or questions to help focus their observations, and then make a careful anecdotal record of what students actually do or say.

Observation may focus on specific activities (working in a learning centre), open assignments (role playing), participation in a group, conferences with students, etc.

B. PORTFOLIO OF STUDENT WORK

Teachers may decide what to include in student portfolios, or students themselves may select materials they wish to keep in their portfolios. Examination of the content of student portfolios at regular intervals during the year allows both students and teacher to discuss language growth and development.

C. TAPES OF STUDENTS TALKING

In language, the ability to communicate orally is so important that its evaluation should not be left to chance or determined at the last minute by a teacher who must put a mark on a report card. Taping students talking in varied situations allows teachers to record development of oral language. These tapes should be included in the students' portfolios.

D. INTERVIEWS

Interviews can be used as a technique to give all students the privacy, time and encouragement they need to open up to the teacher.

E. QUESTIONNAIRES/SURVEYS

Questionnaires are useful for recording information about the understanding of a group of students. They are similar to interviews, except that the questions are written down and the students may respond to them orally or in written form.

F. TEACHER-STUDENT CONFERENCES

Conferences with individual students permit the student to take an active part in the process of continuous evaluation. Assessments made by the teacher and the student him/herself should be elaborated and discussed. Such conferences are particularly valuable for focusing on attitudes, habits and interests, as well as on the ways students evaluate their own development and growth in the language arts.

G. CHECKLISTS

Checklists enable the teacher to maintain a detailed record of student growth with great economy of time and effort. They help the teacher write comments about student growth and development and are complementary to all the other kinds of evidence that teachers gather about individual students. They also help the teacher determine how

instruction might be organized, and may provide information for the development of Individual Educational Plans (I.E.P.).

H. PARTICIPATION CHART

A Participation Chart is a useful device for observing student participation in discussions and various other activities. The voluntary and oral nature of participation must be emphasized. Participation Charts allow the teacher to evaluate the interaction of both the individual and the group, and to make appropriate interventions.

DESCRIPTION OF STUDENT DEVELOPMENT

Continuous evaluation is holistic evaluation. When describing the growth and development of individual students, the teacher's evaluation must be based upon evidence of growth in all of the language arts (listening, speaking, reading and writing). In addition, different varieties of evidence--tapes, student portfolios, teacher observations--provide the basis for a comprehensive description of the students' development. Descriptions based on growth over time, as this may be seen in all of the evidence that the teacher has collected, also provide the means for important dialogues among students, parents and teachers.

ADDITIONAL RESOURCES

Several guides have been written for teachers of the language arts at both the elementary and secondary levels that contain information and resources related to evaluation in the classroom. Among the various guides available, the following may be of particular interest:

Québec. Ministère de l'Éducation. Direction générale du développement pédagogique. *English Language Arts* (Guide for Evaluation in the Classroom, Secondary School, Code 16-72221A-01). Québec : ministère de l'Éducation, 1984.

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INTRODUCTION

The purpose of this bibliography is to provide language arts teachers with resources for their own professional development. Materials and information provided in this bibliography comprise a sampling of some of the resources that are available to teachers at both the elementary and secondary levels. The materials and information included here are not exhaustive, nor do they represent an "approved" list.

The following sections comprise the bibliography:

- **Teacher References**

The books listed in this section contain information about language and learning, whole language approaches to the teaching of the language arts, classroom resources (language arts, music, art), research into computers and language development, and the role of literature in the classroom. Materials that contain suggestions for the classroom have been identified with an asterisk (*).

- **Professional Journals**

- **Big Books**

This section contains a list of big books that have been recommended by teachers and consultants. Individual student texts may be purchased to complement each of the big books listed. Additional lists of big books may be obtained by writing to various publishers.

- **Children's Authors**

This list is not exhaustive, although the authors suggested in this section have been recommended by parents, teachers, consultants and educators who study children's literature. Specific book titles have not been included. Works by the authors listed in this section may also be obtained through local libraries.

- **Publishers**

This list does not represent an "approved" list. The list of publishers suggested in this section has been compiled on the basis of recommendations made by teachers and consultants. The head office address for each publisher has also been supplied.

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